



**Undergraduate and
Graduate Course Catalog**
2002 • 2003

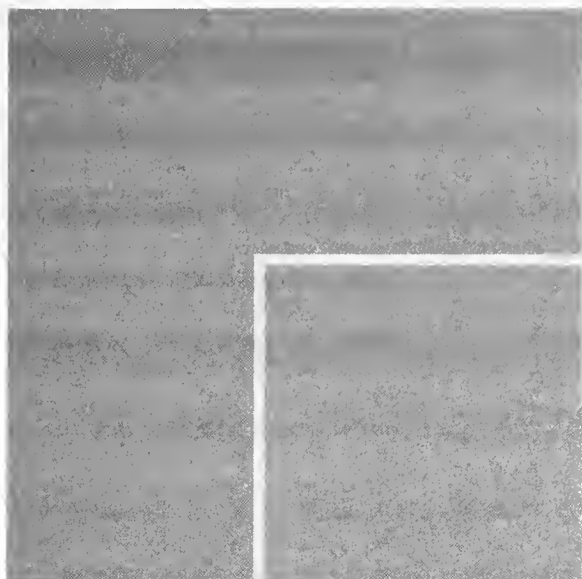
UArts



**THE UNIVERSITY
OF THE ARTS®**

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**College of Art and Design
College of Performing Arts
College of Media and Communication**

Undergraduate and Graduate
Course Catalog
2002 • 2003

UArts



THE UNIVERSITY
OF THE ARTS®

320 South Broad Street
Philadelphia, PA 19102
1 • 800 • 616 • ARTS
www.uarts.edu

The arts have the power to transform society. They play an essential role in ensuring and enhancing the quality of life. The University of the Arts is committed to inspiring, educating and preparing innovative artists and creative leaders for the visual, performing and media arts of the 21st century.

The University of the Arts is the nation's only university devoted exclusively to education and professional training in design, visual, media, and performing arts. Located in the heart of Philadelphia, The University of the Arts was founded in 1987 through the consolidation of two century-old institutions: the Philadelphia College of Art and the Philadelphia College of Performing Arts. A third academic unit, the College of Media and Communication, was established in 1996. Offering undergraduate and graduate degrees in communication, crafts, dance, graphic design, industrial and museum exhibition design, fine arts, illustration, media arts, multimedia, museum communication,* music, theater, writing, and museum and arts education, the University prepares its students to assume over 150 careers in traditional and emerging arts and related fields.

The University of the Arts
320 South Broad Street
Philadelphia, PA 19102

215-717-6000

1-800-616-ARTS

<http://www.uarts.edu>

CEEB code 2664

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* beginning Fall '03

Nondiscrimination Policy

The University of the Arts is committed to maintaining an environment in which students, faculty and staff may pursue academic, artistic, and professional excellence. This environment can be secured only through mutual respect and unconstrained academic and professional interchange among faculty, staff and students. Under the Civil Rights Act of 1964, Title IX of the Educational Amendments of 1972, other state and federal laws, and The University of the Arts policy, the faculty, staff, and students of the University are entitled to participate in and obtain the benefits of University programs, activities, and employment without being discriminated against on the basis of their race, creed, color, ethnic background, national origin, sex, gender, age, religion, disability, or sexual orientation.

The University also strictly prohibits any form of retaliation or reprisal against anyone reporting allegations of harassment or discrimination, or cooperating in an investigation of such a report. Such retaliation shall be considered a serious violation of the University's nondiscrimination policy and shall be punishable by discipline up to and including termination, regardless of whether the charge of discrimination is substantiated. However, if an employee, student, or faculty member is found to have intentionally lied about a claim of discrimination, or brought a claim in bad faith, knowing that the allegation of discrimination is false, then that employee, student or faculty member may be subject to discipline or expulsion.

Examples of prohibited retaliation include: threatening reprisals against the person who complained or cooperated in an investigation; unfairly changing a person's evaluations, assignments, grades, or working conditions; or otherwise continuing any harassment or discrimination against such person.

The University of the Arts gives equal consideration to all applicants for admission and financial aid, and conducts all educational programs, activities, and employment practices without regard to race, color, sex, religion, national origin, ethnic background, or disability. Direct inquiries to the Office of the Dean of Students/ADA Coordinator, The University of the Arts, 320 S. Broad Street, Philadelphia, PA 19102; 215-875-2229.

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The University of the Arts

Contents

4 Academic Calendar 2002-2003

The University of the Arts

- 6 Mission Statement
- 6 History of The University of the Arts
- 6 Accreditation
- 7 College of Art and Design
- 7 College of Performing Arts
- 7 College of Media and Communication
- 7 Degree Programs
- 8 University Libraries
- 9 Academic Policies and Procedures
- 14 Grading Policies

Undergraduate Degree Requirements

- 18 Undergraduate Degree Requirements
- 19 Division of Liberal Arts

College of Art and Design

- 26 College of Art and Design
- 29 Undergraduate Programs
- 30 Minors
- 33 Foundation Program
- 35 Crafts
- 38 Fine Arts
- 44 Graphic Design
- 46 Illustration
- 48 Industrial Design
- 50 Media Arts
- 56 Art Education
- 58 Art Therapy

College of Art and Design

Graduate Programs

- 59 College of Art and Design
Graduate Programs
- 61 Post-Baccalaureate Options
- 62 Art Education
- 64 Visual Arts
- 66 Book Arts/Printmaking
- 68 Ceramics, Painting, or Sculpture
- 70 Industrial Design
- 72 Museum Studies
- 73 Museum Communication
- 74 Museum Education
- 76 Museum Exhibition Planning and Design

College of Performing Arts

- 80 College of Performing Arts
- 84 The School of Dance
- 90 The School of Music
- 103 The School of Theater Arts

The School of Music Graduate Programs

- 100 Master of Arts in Teaching, Music
- 101 Master of Music in Jazz Studies

College of Media and Communication

- 112 College of Media and Communication
- 114 Communication
- 116 Multimedia
- 118 Writing for Film and Television

Course Descriptions

- 120 Art Education
- 122 Art Therapy
- 122 Communication
- 125 Crafts
- 129 Dance
- 133 Electronic Media
- 134 Fine Arts
- 136 Foundation
- 138 Graphic Design
- 140 Graduate Seminars
- 140 Liberal Arts
- 153 Industrial Design
- 156 Illustration
- 158 Internships
- 158 Master of Fine Arts in
Ceramics, Painting, or Sculpture
- 160 Multimedia
- 162 Museum Studies
- 164 Music
- 171 Media Arts
- 171 Photography/Film/Video/Animation
- 175 Printmaking/Book Arts
- 178 Painting/Drawing
- 180 Sculpture
- 181 Theater Arts
- 185 Writing for Film and Television

General Information

- 188 Admission
- 194 Tuition and Expenses
- 197 Financial Aid
- 208 Student Services
- 210 General Information
- 211 Code of Conduct
- 212 Student Code
- 218 University Guidelines for
Responsible Computing
- 219 Academic Computing
- 219 Continuing Education Programs
- 220 Administration
- 221 Board of Trustees
- 222 Faculty Index
- 225 Index
- 230 Campus Map

Academic Calendar 2002-2003

Summer 2002

May

Monday, May 6 and Tuesday, May 7
Registration for Summer Sessions I and II

Monday, May 6
Spring 2002 semester ends

Tuesday, May 7 through Friday, May 10
Examinations

Monday, May 13 through Friday, May 17
Studio critiques and juries

Friday, May 17
Grades due to Registrar by 12 p.m.

Saturday, May 18
Student residences close by 12 p.m.

Monday, May 20
Summer Session I begins
Continuing Studies Summer Session I begins

Wednesday, May 22
Awards Ceremony

Thursday, May 23
Commencement Ceremony

Monday, May 27
Memorial Day holiday

Thursday, May 30
CAD/CMAC academic review

Friday, May 31
Fall 2002 application for readmission due

June

Monday, June 3
CPA academic review

Thursday, June 13 and Friday, June 14
Fall 2002 Summer Foundation registration
Summer Session II begins

Friday, June 21
Summer MFA orientation

Monday, June 24
Summer MFA classes begin

Friday, June 28
Summer Session I ends

July

Monday, July 1
Summer Session II begins
Continuing Studies Summer Session I ends

Thursday, July 4
Independence Day holiday

Friday, July 5
University closed

Monday July 8
Summer World of Dance begins
Continuing Studies Summer Session II begins
Summer Pre-College begins

Wednesday, July 10
Summer New Student Placement exam

Friday, July 12
Summer I grades due to the Registrar by 12 p.m.

Friday, July 19
Summer World of Dance ends – two-week program

August

Friday, August 2
Summer World of Dance ends – four-week program
Summer Pre-College ends

Saturday August 2
Pre-College students leave
Residence halls close at 5 p.m.

Friday, August 9
Summer Session II ends

Friday, August 16
CAD Summer MFA program ends
Summer Session II grades due to Registrar
Continuing Studies Summer Session II ends

Tuesday, August 20
Summer MFA grades due to Registrar

Saturday, August 31
Fall New Student Placement exam
Student residences open

Saturday, August 31 through Tuesday, September 3
New student orientation

September

Monday, September 2
Labor Day holiday

Tuesday, September 3
Advising/registration for new upper class transfers,
graduate and readmitted students
9 a.m. to 12 p.m.

Wednesday, September 4
Advising/registration for new first-time freshmen
and freshmen transfers
9 a.m. to 3:30 p.m.

Thursday, September 5
Fall semester classes begin
Continuing Studies Fall Session begins

Thursday, September 5 through Wednesday,
September 18
Drop-add period/late registration

Thursday, September 19
Continuing Studies Fall Session begins

September 20
Dean and directors submit Spring 2003 courses to
Registrar

October

Saturday, October 5
Saturday School begins

Friday, October 18
Last day for removal of Spring 2002 incomplete "I"
grades

Monday, October 21
Automatic conversion of "I" to "F" grades

Friday, October 25
Last day to withdraw with a "W" grade

Saturday, October 26
Open House

November

Friday, November 1
Deadline for Spring 2003 application for
readmission

Monday, November 4 through Friday, November 15
Advising for Spring 2003 registration

Monday, November 18 through Friday, November 22
Registration for Spring 2003
Graduation petitions for December 2002, May 2003
and August 2003 due to Registrar

Thursday, November 28 through Sunday
December 1, Thanksgiving vacation – residence
halls remain open

December

Thursday, December 12
Continuing Studies Fall Session ends

Friday, December 13
Fall 2002 classes end

Saturday, December 14
Saturday School ends

Monday, December 16 through Friday, December 20
Examination, critiques, and juries

Friday, December 20
Residence halls close at 5 p.m.
Grades due to Registrar by 12 p.m.
Documents for students graduating December 2002
due to Registrar

Spring 2003

January

Wednesday, January 1
New Year's Day holiday

Thursday, January 9
CPA academic review

Friday, January 10
CAD/CMAC academic review

Thursday, January 16
New student registration
Residence halls open at 9 a.m.

Thursday, January 16 and Friday, January 17
New student orientation

Monday, January 20
Martin Luther King Day holiday

Tuesday, January 21
Spring semester classes begin

Tuesday, January 21 through February 3
Drop-add period/late registration

February

Monday, February 3
Last day to drop-add

Wednesday, February 5
Deans and directors submit Fall 2003 courses to Registrar

Saturday, February 8
Saturday School begins

Monday, February 10
Continuing Studies Spring Session begins

Friday, February 28
Last day for removal of fall 2002 incomplete "I" grades

March

Monday, March 3
Automatic conversion of "I" to "F" grades

Friday, March 7
Last day to withdraw with a "W" grade
Deadline for returning former students to petition for May 2003 graduation

Monday, March 10 through Sunday, March 16
Spring Break – residence halls remain open

Saturday, March 15
2003/2004 financial aid applications due

Monday, March 17
Spring 2003 classes resume

Monday, March 17 through Friday, March 21
CAD freshman major orientation week

Friday, March 21
Freshman major selections due to Registrar

April

Monday, March 31 through Friday, April 11
Advising for Fall 2003 registration

Saturday, April 5
Open House

Saturday, April 12
Saturday School ends

Monday, April 14 through Friday, April 18
Registration for Fall 2003

May

Monday, May 5
Spring 2003 semester ends
Continuing Studies Spring Session ends

Monday, May 5 and Tuesday, May 6
Registration for Summer Sessions I and II

Tuesday, May 6 through Friday, May 9
Examinations

Monday, May 12 through Friday, May 16
Studio critiques and juries

Friday, May 16
Grades due to Registrar by 12 p.m.

Saturday, May 17
Student residences close by 12 p.m.

Monday, May 19
Summer Session I begins
Continuing Studies Summer Session I begins

Wednesday, May 21
Awards Ceremony

Thursday, May 22
Commencement Ceremony

Monday, May 26
Memorial Day holiday

Friday, May 30
Fall 2003 application for readmission due

June

Thursday, June 12 and Friday, June 13
Fall 2003 Summer Foundation registration
Summer II registration

Monday, June 23
CAD Summer MFA program begins

Friday, June 27
Summer Session I ends
Continuing Studies Summer Session I ends

Monday, June 30
Summer Session II begins
Continuing Studies Summer Session II begins

July

Friday, July 4
Independence Day holiday

Monday, July 7
Summer World of Dance begins
Summer Pre-College begins

Wednesday, July 9
Summer New Student Placement exam

Friday, July 11
Summer I grades due to Registrar by 12 p.m.

August

Friday, August 1
Summer World of Dance ends
Summer Pre-College ends

Friday, August 8
Summer Session II ends
Continuing Studies Summer Session II ends

Friday, August 15
CAD Summer MFA program ends
Summer Session II grades due to Registrar

Tuesday, August 19
Summer MFA grades due to Registrar

Saturday, August 30
Fall New Student Placement exam
Student residences open

Saturday, August 30 through Tuesday, September 2
New student orientation

Mission Statement

The University of the Arts is devoted exclusively to education and training in the arts. Within this community of artists the process of learning engages, refines, and articulates all of our creative capabilities. Our institution was among the first to contribute to the formation of an American tradition in arts education. We continue to develop interpreters and innovators who influence our dynamic culture.

The University's Mission:

To educate and professionally train artists in the visual and performing arts, in design, in media, and in writing;

To grant graduate and undergraduate degrees, diplomas, and certificates in the arts;

To provide educational programs centered in the arts to multiple populations;

To encourage relationships among the arts;

To promote high standards in creativity and scholarship;

To prepare artists who will contribute responsibly to our culture;

To challenge students to think critically, joining knowledge and skill to their individual creative vision;

To anticipate and to cultivate new art forms as they emerge.

The University of the Arts offers instruction across a broad spectrum of artistic disciplines. We serve the community in which we reside, the professions for which we prepare new members and, ultimately, the society whose culture we both sustain and advance.

The University's goal is to direct each student's quest for creative self-expression towards a productive role in society. Our programs develop the student's talent, aesthetic sensibility, conceptual and perceptual acumen, cultural awareness, and professional expertise. The curricula integrate specific knowledge and skills needed for technical mastery of the various arts disciplines with a significant examination of conceptual and humanistic studies.

To this end, the University must gather and retain a distinguished teaching faculty offering a breadth of professional expertise. Their scholarly work and artistic exploration have national and international consequences for the institution. Our educational programs seek to stimulate and influence not only our students but the very disciplines that we teach.

History of The University of the Arts

The University of the Arts is the largest comprehensive educational institution of its kind in the nation, preparing students for professional careers in design, visual, media, performing arts, and emerging creative fields.

The University of the Arts has evolved from two century-old institutions: the Philadelphia College of Art and the Philadelphia College of Performing Arts.

The Philadelphia College of Art was formed in 1876 along with the Philadelphia Museum of Art. Initially known as the Pennsylvania Museum and School of Industrial Art, the institution was established in response to the interest in art and the Centennial Art Exposition. In 1948, the school became known as the Philadelphia Museum School of Art, reflecting the expanded programs that trained artists in many other areas, including the fine arts. The school received accreditation in 1959, and in 1964 separated from the Museum to become the Philadelphia College of Art. Today, the College of Art and Design of The University of the Arts offers curricula in crafts, design, fine arts, media arts, museum communication, museum education, and art education.

The performing arts programs of The University of the Arts date from 1870, when three graduates of the Conservatory of Leipzig opened one of the first European-style conservatories of music in America: the Philadelphia Musical Academy. The Philadelphia Musical Academy became an independent college of music in 1950, granting a Bachelor of Music degree after a four-year course of study, one of only eight such music colleges in the nation at the time. While still offering only a music program, the school changed its name to the Philadelphia College of Performing Arts in 1976, the first such college in Pennsylvania. One year later the former Philadelphia Dance Academy became part of the Philadelphia College of Performing Arts, and in 1983 the School of Theater Arts was created, thus achieving the college's ideal program of studies: dance, music and theater arts.

In 1983, the Philadelphia College of Art and the Philadelphia College of Performing Arts joined to become the Philadelphia Colleges of the Arts, and in 1987, The University of the Arts was inaugurated. In the fall of 1996, the University created a new academic unit, the College of Media and Communication, which emphasizes the integration of art, technology, and communication. The first two BFA degree programs offered by this new college were Writing for Film and Television, and Multimedia; the third, a BS degree program in Communication, began in September 1999.

Accreditation

The University of the Arts is authorized by the Commonwealth of Pennsylvania to grant degrees in the visual, performing and related arts and is accredited by the Middle States Association of Colleges and Schools (Commission on Higher Education, Middle States Association of Colleges and Schools, 3624 Market Street, Philadelphia, PA 19104; telephone: 215-662-5606). The College of Art and Design is also an accredited institutional member of the National Association of the Schools of Art and Design, and the Industrial Designers' Society of America. The School of Music is also accredited by the National Association of Schools of Music.

College of Art and Design

The College of Art and Design offers the Bachelor of Fine Arts degree in Animation, Crafts, Film/Animation, Film/Digital Video, Graphic Design, Illustration, Painting and Drawing, Photography, Printmaking/Book Arts, and Sculpture. A major in Industrial Design leads to the Bachelor of Science degree. Crafts offers a post-baccalaureate certificate program. Art Education offers a post-baccalaureate pre-certification program.

At the graduate level are programs leading to the degrees of Master of Arts in Art Education, Master of Arts in Museum Communication, Master of Arts in Museum Education, Master of Industrial Design, Master of Arts in Teaching in Visual Arts, Master of Fine Arts in Book Arts/Printmaking, Master of Fine Arts in Museum Exhibition Planning and Design, and a low-residency summer Master of Fine Arts in Ceramics, Sculpture, or Painting. Teaching certification is offered on a non-degree basis, either independently or in conjunction with an undergraduate degree in the College of Art and Design. Concentrations in Art Therapy and Digital Fine Arts are offered, as well as seven minors.

College of Performing Arts

The School of Dance offers Bachelor of Fine Arts degrees in Ballet, Modern, Jazz/Theater Dance, and Dance Education, as well as a two-year Certificate in Dance.

The School of Music offers the Bachelor of Music degree in Jazz Vocal Performance, Instrumental Performance with a jazz/contemporary focus, and Composition. In addition, a four-year Undergraduate Diploma and two-year Certificate in Dance or Music are offered.

At the graduate level, the School of Music offers the Master of Arts in Teaching in Music Education and the Master of Music in Jazz Studies.

The School of Theater Arts offers the Bachelor of Fine Arts in Theater Arts, with majors in Acting and Musical Theater.

College of Media and Communication

The College of Media and Communication offers three degree programs. The department of Communication offers a Bachelor of Science in Communication with concentrations in Advertising, Digital Journalism, and Documentary Production. The department of Multimedia offers a Bachelor of Fine Arts in Multimedia and a minor in Information Architecture. The department of Writing for Film and Television offers a Bachelor of Fine Arts in Writing for Film and Television.

Degree Programs

Bachelor of Fine Arts (BFA)

Acting
Animation
Applied Theater Arts
Ballet
Crafts
Dance Education
Film/Digital Video
Film/Animation
Graphic Design
Illustration
Jazz/Theater Dance
Modern Dance
Multimedia
Musical Theater
Painting and Drawing
Photography
Printmaking/Book Arts
Sculpture
Writing for Film and Television

Bachelor of Music (BM)

Composition
Instrumental Performance
Vocal Performance

Bachelor of Science (BS)

Communication
Industrial Design

Post-Baccalaureate Certificate in Crafts

Master of Fine Arts (MFA)

Book Arts/Printmaking
Ceramics
Museum Exhibition Planning and Design
Painting
Sculpture

Master of Arts (MA)

Art Education
Museum Communication
Museum Education

Master of Arts in Teaching (MAT)

Music Education
Visual Arts

Master of Industrial Design (MID)

Master of Music (MM)

Jazz Studies

Undergraduate Certificate

Dance
Music

Undergraduate Diploma

Music

University Libraries

Carol Graney

cgraney@uarts.edu

Director of University Libraries

Greenfield Library, 1st floor Anderson Hall

215-717-6281

The University libraries are central to the educational mission of the University, enabling and enriching every student's professional preparation and general education. Through the services the library staff provides, and through the materials it collects or to which it provides access, the University libraries seek to enhance teaching and improve learning, and to educate students in the arts to be successful and productive users of information.

The libraries of the University of the Arts include the following three campus locations:

The Albert M. Greenfield Library, on the first floor and lower level of Anderson Hall (333 South Broad Street), serves as the main library for the campus, containing materials in many formats on art and design, communication, dance, theater, film and television, multimedia, liberal arts, and other general subjects. The Greenfield Library also houses the libraries' administrative offices and technical services operation, as well as the library's Picture File, University Archives, and the library's Special Collections, with particular strengths in book arts and textiles.

The Music Library, on the third floor of the Merriam Theater Building (250 South Broad Street), is a specialized library serving academic programs and interests in music. Its holdings and services are also important for students and faculty studying or needing information about dance, musical theater, and other areas related to music. The Music Library contains listening facilities for recorded sound in addition to general reading areas and a music education resource area.

The Slide Collection, in Anderson Hall, adjacent to the lower level of the Greenfield Library, houses a large collection of 35mm slides relating to subjects of interest to all University visual and performing arts programs and Liberal Arts courses. Light tables and slide carousels may be used for viewing the library's and one's own slides.

The total holdings of the libraries are more than 101,000 books and bound periodicals, 14,600 music scores, 115,000 mounted and encapsulated pictures, 166,000 slides, and 12,000 items of recorded music in LP and CD formats. The library also has a growing collection of audiovisual materials in videocassette, videodisc, DVD, and multimedia formats. Listening and viewing facilities, Internet/World Wide Web access, and photocopiers are available in addition to general reading facilities.

Information about the libraries' collections is available through an online catalog that is accessible from computers in the Greenfield and Music Libraries or via the World Wide Web. Records for library materials can be searched by author, title, keyword, subject, and call number. Once a record is found, information including its shelf location and whether or not it is available for circulation is displayed. Traditional card catalogs are also maintained for some specialized collections, which have not yet been added to the automated system. Other electronic reference tools are also available, including online and CD-ROM periodical indexes, databases, and encyclopedias.

Reference assistance and course reserves are available at each University library location. The libraries provide other information services such as interlibrary loan, class instruction in research techniques and library use, and advanced electronic research capabilities including discounted online database searching for students. The library maintains reciprocal use arrangements with other nearby academic libraries.

Albert M. Greenfield Library

215-717-6280

Music Library

215-717-6292

Visual Resources/Slide Collection

215-717-6290

University Libraries' Web Site

<http://library.uarts.edu>

Academic Policies and Procedures

Office of the Registrar
Second Floor, Dorrance Hamilton Hall
215-717-6420
215-717-6417 (Fax)
registrar@uarts.edu

The Office of the Registrar develops and maintains all records and files relating to the students' academic life at the University. Course and program transactions and changes become official only when properly processed through the Office of the Registrar. Students who are formally admitted to the University and have paid all applicable tuition and fees will be allowed to register.

Students must have a program of courses documented and approved by the required advisor(s). All students are advised to obtain a copy of their curriculum requirements as soon as possible after admission to the University and to check them against their transcripts after each term. Student copies of the transcript are available upon request. The Office of the Registrar maintains the official academic record for each student and is responsible for certification of completion of requirements for graduation.

Transcript Request Procedures

You may request a transcript by completing a transcript request form (available in the Office of the Registrar) or providing the following information:

- Name under which you attended the University or any predecessor institutions
- Current address and telephone number
- Social security number
- Date of birth
- Last date of attendance
- Major/Degree program
- Address where transcript is to be sent
- Signature; transcripts will not be released without the original signature of the requesting student

Fees:

• Currently enrolled students can obtain an unofficial "student" copy of their transcript from the Office of the Registrar at no charge. Official transcripts are subject to the following fees:

• \$5.00 fee for each transcript that you request (checks should be made payable to THE UNIVERSITY OF THE ARTS.) Mailed via U.S. Mail, normally within three to five business days.

• FAX Service : Transcript requests received by fax will be subject to a \$10.00 fee, processed within three to five business days and sent via U.S. Mail. Faxed requests must include a credit card number, expiration date and an authorizing signature. The University accepts Visa or Mastercard payments.

• Emergency service (not available for requests to the Continuing Education Program or Professional Institute for Educators) is available for a \$12 fee. Transcripts will be processed within one day of receipt of request and sent out via U.S. Mail.

• FedEx service - U.S. only (not available for The Continuing Education program or Professional Institute for Educators) - available for a \$30 fee. The transcript request will be processed within one day and sent via FedEx overnight service.

• International service (not available for The Continuing Education program or Professional Institute for Educators) - available for a \$40 fee. The transcript request will be processed within one day and sent via DHL.

• Transcripts will not be processed if there is a financial hold on the account of the student. Please allow three to five working days to complete requests.

Mail requests to:

Office of the Registrar
The University of the Arts
320 S. Broad Street
Philadelphia, PA 19102
Attention: Transcript Requests
or

Fax requests to:

Office of the Registrar
The University of the Arts
Attention: Transcript Requests
215-717-6417

Family Educational Rights and Privacy Act (FERPA)

The Family Educational Rights and Privacy Act (FERPA) of 1974 affords students certain rights with respect to their educational records. They are:

• The right to inspect and review the student's education records within 45 days of the day the University of the Arts receives a request for access.

• Students should submit to the registrar, dean, head of the academic department, or other appropriate officials, written requests that identify the record(s) they wish to inspect. The University official will make arrangements for access and notify the student of the time and place where the records may be inspected. If the records are not maintained by the University official to whom the request was submitted, that official shall advise the student of the correct official to whom the request should be addressed.

• The right to request the amendment of the student's education records that the student believes is inaccurate or misleading.

Students may ask the University to amend a record that they believe is inaccurate and misleading. They should write to the University official responsible for the record, clearly identify the part of the record they want changed, and specify why it is inaccurate or misleading.

If the University decides not to amend the record as requested by the student, the University will notify the student of the decision and advise the student of his or her right to a hearing regarding the request for amendment. Additional information regarding the hearing procedures will be provided to the student when notified of the right to a hearing.

• The right to consent to disclosures of personally identifiable information contained in the student's education records, except to the extent that FERPA authorizes disclosure without consent.

One exception, which permits disclosure without consent, is disclosure to school officials with legitimate educational interests. A school official is a person employed by the University in an administrative, supervisory, academic or research or support staff position (including law enforcement unit personnel and health staff); a person or company with whom the University has contracted (such as an attorney, auditor, or collection agent).

A school official has a legitimate educational interest if the official needs to review an educational record in order to fulfill his or her professional responsibility.

- The right to file a complaint with the U.S. Department of Education concerning alleged failures by State University to comply with the requirements of FERPA. The name and address of the Office that administers FERPA is:

Family Policy Compliance Office
U.S. Department of Education
400 Maryland Avenue, SW
Washington, DC

- Directory Information – The University of the Arts has established that the following information will be considered as “directory information” and the University may release it without prior consent from the student:

Name
Address
Telephone listing
E-mail address
Date and place of birth
Major field of study
Participation in officially recognized activities
Dates of attendance
Enrollment status
Degrees and awards received
Last institution attended

In accordance with the Family Educational Rights and Privacy Act of 1974, students may request to have this information withheld from public information. Students must file this request within the first three weeks of the term.

Verification of Enrollment

Students often need to send additional information concerning their enrollment to insurance companies, loan services, scholarship programs, and other outside parties. Any request for verification of enrollment beyond the directory information listed below must be made in writing and signed by the student wishing to release the information. The request for verification must state exactly which information the student wants released and who is authorized to receive it. There is no fee for this service. The Office of the Registrar will verify enrollment for future terms only after the student has registered in classes and has been cleared by the Student Billing Office. Normal service for other verifications of enrollment is three to five working days from the time the request is received.

Academic Advising and Student Responsibility

Each student is personally responsible for observing all regulations in the catalog which may affect academic progress, financial obligations, relationships with University authorities, transferability of credits, acceptance of credits for graduation, and eligibility to graduate.

Academic advising at the University is designed to assist students in directing and completing their degree programs by providing guidance through contact with informed advisors and by providing information in various publications. Students are expected to refer to this catalog and course bulletins for information on policies, procedures, and deadlines. Students in doubt about any College or University regulation should seek advice from their academic advisor or the Office of the Registrar.

In preparing for registration, students consult with their faculty advisors, who help them assemble schedules for the semester and who give final approval to all course selections. Students entering the final year of their degree program are urged to consult with the Registrar to ensure that all major requirements will be completed on schedule for graduation. Students are responsible for knowing the specific requirements of their particular degree program and for tracking their academic progress toward the degree. Meeting requirements for graduation is ultimately the student's responsibility.

Change of Address

It is essential that students keep the Office of the Registrar informed of all current addresses: permanent and billing. Change of Address forms are available in that office. Grades, schedules, and other important information are mailed to the addresses provided by the student.

Change of Name

Students must notify the Office of the Registrar of any change of name (through marriage, divorce, etc.) by bringing to the office an original legal document showing the change, which may be photocopied and kept on file. This is important in order to maintain all of the student's records in one place and prevent future confusion with transcript requests, etc.

Registration

Official registration forms must be filed in order for the student to attend class. Students are responsible for knowing regulations regarding withdrawals, refund deadlines, program changes and academic policy.

Matriculating students must register for subsequent semesters in accord with the posted schedule (see Academic Calendar). Failure to register will result in a late registration fee (see below). A student is not considered registered until Finance Office clearance has been obtained.

In order to register for classes, it is necessary to meet any financial or academic criteria that have caused a hold to be placed on a student's record.

All students are responsible for completing any prerequisites required for enrollment in a course. Failure to complete prerequisites may result in cancellation of registration in the course requiring the prerequisite.

Place Holders

During registration some students have trouble finding courses that fit in their schedules. As a result, they may not be able to register for the 12-credit minimum necessary to maintain full-time status. In order to allow such students to pick up a course(s) during the drop/add period and thereby maintain their full time status for Financial Aid purposes, a "place holder" is added to the student's registration. It is presumed that the student will find an additional course during drop/add. Prior to the beginning of the drop/add period, each student who has a place holder will be reminded, via mail, to register for the additional course(s). If the student does not register for additional course work by the end of drop/add, the place holder will be deleted. At that time, a list of these students in this status will be generated for the Finance and Financial Aid Offices. Under no circumstances will a place holder remain on their registration after the drop/add period ends.

Late Registration

A late-registration fee of \$35 will be charged to any student who has not completed registration by the first day of term. Late registration may jeopardize a student's chance of obtaining his/her desired course schedule.

Matriculated Students

Matriculated students are those who have applied, been accepted, and enrolled in a degree program at The University of the Arts during the semester for which they were admitted. Course credits completed prior to matriculation at the University will not necessarily be accepted into the degree programs. In no case will more than 6 credits taken as a non-matriculated student at The University of the Arts be accepted into the degree program. Students seeking degrees may enroll for part-time or full-time study.

Non-Matriculated Students

A student who takes classes in a major department but is not enrolled in a degree program at The University of the Arts and has not submitted an application to the Office of Admission qualifies as a non-matriculated student.

Non-matriculated status provides opportunity for students to study with a specific professor, access classes not offered by the Continuing Studies program, or pursue additional college-level instruction for those who already hold a bachelor's degree.

Non-matriculated students may enroll for a maximum of 11.5 credits per semester and may not audit any classes.

Students who subsequently enroll in a University of the Arts degree program may apply a maximum of 6 credits taken as a non-matriculated student to their degree at the discretion of the department director/chair. Non-matriculating students who are simultaneously enrolled or have plans to enroll at another institution may transfer credits to that institution if they have received prior approval in writing from that institution.

To enroll as a non-matriculated student, please contact the Office of Continuing Studies. Please be advised that there are no payment plans or financial aid opportunities for non-matriculated students.

Non-matriculated students are otherwise governed by all the rules and regulations that apply to matriculated students.

Full-Time Credit Load/Overloads

Full-time undergraduate students are defined as those who are enrolled in at least 12 credits a semester. Students wishing to take more than 18 credits in a semester must obtain permission from the

dean of their college. Factors such as grade point average and progress in meeting degree requirements will be considered in giving permission for an overload. Excess credits are subject to additional charges at the standard credit rate. Registration as Audit or Pass/Fail is counted the same as all other academic credit for the purpose of determining tuition.

Graduate students are considered full-time if enrolled in at least 9 credits per term.

Student Classification

A student's class is determined by the number of credits earned, regardless of the number of semesters of enrollment or the student's standing in his or her major program. Class status is a factor in determining financial aid eligibility and is one indicator of academic progress. Class standing is also used to prioritize scheduling during registration.

Undergraduate class status is determined as follows:

U1	up to 29.5 credits
U2	30 - 59.5 credits
U3	60 - 89.5 credits
U4	90 - 123 credits
U5	more than 123 credits

Graduate status is determined as follows:

G1	up to 17.5 credits
G2	18 or more credits

Change of Major/Degree Program/College

Students may request a change of major through the Office of the Registrar. Students are advised to initiate the Change of Major Petition prior to registration for the upcoming semester. The petition requires the approval of the appropriate chairpersons or directors of both the former and the intended new department or school. The student will be required either to present a portfolio or to audition as part of the transfer review process. Deadlines are June 1 for the fall semester and November 1 for the spring semester.

After completion of a change of major, students are advised to review their degree program requirements with their new academic advisor, the department chair or school director, and the dean of the appropriate college.

Change in Degree Requirements

Students who have not completed their degree requirements at the end of seven years from the date of initial matriculation may be subject to new degree requirements, which will be determined by the department chairperson and the Office of the Registrar on a case-by-case basis.

Course Substitutions

Occasionally a student may not be able to enroll in the exact course required for the degree program, or may find that an alternate course would better suit his or her academic goal. In this case, the student is to request an approval for a course substitution from the department chairperson or program director. The director/chair lists the required course and the approved substitution on the form. After completion the department chairperson or program director submits the form to the Office of the Registrar for processing.

Schedule Revision – Drop/Add

Beginning with the first week of the semester, only students who have obtained finance office clearance may revise their schedules without academic penalty until the end of the Drop/Add period. Any

schedule revision must be approved in writing by the appropriate instructor or department chairperson and advisor. This is accomplished by completing a Drop/Add Form, obtaining the appropriate signatures, and submitting the form to the Registrar's Office for processing. The Drop/Add period takes place during the first ten days of classes each semester in accordance with the Academic Calendar.

Withdrawal from a Course

A student may withdraw from a course with a "W" (Withdrawal) from the last day of the Drop/Add period through the last day of the seventh week of the semester. The withdrawal form must be signed by the course instructor and the student's advisor and submitted to the Office of the Registrar prior to the deadline.

After the end of the seventh week, a "W" is possible only under unusual circumstances such as an accident or severe illness, which must be documented. Permission for an exceptional withdrawal must be given by the instructor and the Dean/Assistant Dean of the college.

A student who wishes to withdraw from all of his or her classes must initiate an official Withdrawal or Leave of Absence from the University as outlined in this catalog. If a student withdraws from all of his/her classes and does not officially withdraw from the University or take a leave of absence, he/she may be withdrawn from the University or dismissed in accordance with Academic Review policies.

Leave of Absence

A student may request a Leave of Absence by obtaining a Leave of Absence Form, available in the Office of the Registrar. Only students in good academic standing may request a Leave of Absence. A Leave may be granted for one or two semesters, with approval granted by the Dean of the appropriate College, provided that the student is in good standing.

A Leave of Absence will not be granted after the seventh week of the semester in which the student is enrolled. If a student wishes to leave during a semester and the request is approved, he/she may withdraw from the current semester with the leave taking effect in the current and subsequent semester. In this instance, the student will be subject to the grading, withdrawal periods and withdrawal refund policies listed elsewhere in this catalog.

A student who is granted a Leave of Absence is unconditionally eligible to register for classes for the semester immediately after the Leave expires. (A student may return before the expiration of the Leave by indicating his/her intention to do so in writing to the Office of the Registrar.)

If the student does not register for the term following the Leave's expiration, but wishes to resume his/her studies at a later date, the student must apply for readmission following the guidelines in this catalog.

A graduate student may take a Leave of Absence prior to the completion of all course work, subject to approval by his/her program director. Graduate students may take a maximum of two one-semester Leaves of Absence throughout their course of study, whether in sequence or as needed. Once the thesis or Master's of Music graduate project has begun and all course work has been completed, graduate students are not eligible for a Leave of Absence.

The following procedure must be followed to obtain a Leave of Absence from the University:

1. The student obtains a Request for Leave of Absence Form from the Office of the Registrar.
2. The student must get approval from his/her department chair/director.

3. The Student must submit form to the college dean for approval.

4. After the Leave of Absence approvals are obtained, the student submits the completed form to the Office of the Registrar for processing and coding. A copy of the form will then be distributed to the student and the college dean.

Withdrawal from the University

A student may withdraw from the University by initiating an official Withdrawal process with the Office of the Registrar. Students who withdraw from the University prior to the beginning of the fall or spring semesters or summer sessions, or prior to the end of the drop/add period, do so without academic penalty.

Official Withdrawals after the drop/add period, but prior to the end of the seventh week of the respective fall or spring semester or second week of the respective summer session, will result in the notation of the grade "W" (Withdrawal) for all courses.

Students are not permitted to withdraw without academic penalty from the University after the end of the seventh week of a fall or spring semester or second week of a summer session, except when non-academic extenuating circumstances exist, in which case documentation (by a physician or a counseling professional) must be presented and approval of the appropriate Dean must be obtained.

Students who have withdrawn and who wish to resume their studies at a later date must submit a Request for Readmission Form to the Office of the Registrar in accordance with application deadlines and pay the readmission fee.

The following procedure must be followed to obtain official Withdrawal from the University:

1. The student obtains a Withdrawal from the University Form from the Office of the Registrar.

2. If the student does so in person, the Office of the Registrar will advise the student to visit the Dean of Students.

If the student withdrawing from the University is not physically on campus, the Office of the Registrar will accept a letter signed by the student. After processing the withdrawal, appropriate departments will be notified.

Non-attendance in classes or non-payment of tuition does not constitute grounds for withdrawal. The University does not recognize non-attendance in classes or non-payment of tuition as the equivalent of withdrawal.

Readmission

Written appeal for reinstatement as a degree candidate should be addressed to the Office of the Registrar by June 1 for the fall semester and November 1 for the spring semester. There is a \$50 application fee. Appropriate deans, departmental chairpersons/directors, and the Finance Office must endorse the readmission prior to registration. The major department reserves the right to require transcripts, letters of recommendation, an additional portfolio review, or audition. Credit for courses taken seven or more years prior to the date of readmission will be re-evaluated in conjunction with degree programs currently offered. Academic units may choose not to accept courses regardless of when they were completed for credit toward the degree. Final determination will be made by the dean of the college. In the event of Dismissal, an application for readmission will not be entertained until a full academic year has elapsed.

Please also note that previous censure from the Academic Review Committee may apply to any readmitted student.

Registering for Other Categories of Study

Independent Study

Independent Study offers a matriculated student the opportunity to initiate individual research or advanced projects that are beyond the limits of the standard curriculum, with limited supervision. Independent Study is available to junior and senior undergraduate students who have a minimum 2.5 GPA and to graduate students in good standing. To enroll in an Independent Study, the student must follow these guidelines:

1. Obtain an Independent Study Form from the Office of the Registrar.
2. Prepare a proposal and identify a University of the Arts faculty member having expertise in the area of investigation who is willing to serve as the course advisor. With the consultation of the course advisor, complete the Independent Study Form, which must include a semester plan for the course of study, indicating the number of credits being taken and the evaluation criteria. The form must be signed by the course advisor and the student's department chair/school director.
3. Present the approved Independent Study Form at registration or within the Drop/Add period, along with your registration or Drop/Add form. The course number for an independent study is the department code (the course advisor's department) and course number "999" for undergraduates (Example: PR999) and the department code and "799" for graduate students (Example: PR799).

4. Each Independent Study may be taken for 1 to 3 credits in Liberal Arts, 1.5 to 6 credits in CAD, and 1 to 6 credits in CPA and CMAC.

5. The student is responsible for documenting the content of the Independent Study work to other institutions or outside agencies.

6. Students cannot elect the Pass/Fail or Audit options for Independent Study.

Independent Study cannot fulfill major requirements. Independent Study may serve as free, studio, and liberal arts electives, depending on the topic of investigation. Students cannot apply more than 12 total credits of independent study towards their degree requirements.

Credit for an Independent Study cannot be reduced or increased after the student has registered.

Internships

Internships allow matriculated undergraduate students to earn academic credit while working in their chosen field. Internship courses are scheduled during the fall and spring semesters and, with special permission, during the summer. To register for an internship, see the course bulletin and the appropriate department for current offerings. Internship courses are graded on a Pass/Fail basis.

Undergraduate Minors/Concentrations

The University offers minors and concentrations for students who wish to focus on a specific discipline through organized electives. The College of Art and Design offers seven minors, and concentrations in digital fine arts, art therapy, and art education. The College of Media and Communication offers a minor in Information Architecture. Please refer to the sections of this catalog titled "College of Art and Design" and "College of Media and Communication" for information about eligibility, prerequisites, and course requirements. You may also contact the departments directly for additional information.

Cross-College Elective Options and Prerequisites

The University encourages students to take courses outside their major department and college. To facilitate this goal, the University offers a wide selection of courses that are open for enrollment without prerequisites. Students may select from introductory electives and non-major courses. In general, upper-level courses will have specific prerequisites, which must be satisfied prior to registration. Students interested in these areas are advised to contact the department chairperson or school director regarding specific course offerings and prerequisite requirements.

Private Lessons

Private instrumental/vocal lessons for non-majors may be taken for elective credit (1.5 credits, seven hours of instruction per semester) with permission of the Director of the School of Music. An additional fee is required.

Foreign and Summer Study Programs

Foreign and summer study opportunities are available through programs hosted by other accredited institutions. Interested students should meet with the chair or director of their major department to discuss issues such as program selection, timing, and feasibility. Those who choose to participate must contact the Registrar and the Financial Aid Office for advising on transfer of credit and financing options.

Study Abroad and Off-Campus Study

Students who wish to study abroad or at another U.S. school for one or two semesters as part of the degree program at The University of the Arts will need the advice and approval of their department chair and a written agreement in advance of the courses and how they will transfer back into the degree program. This off-campus study is normally best done in the junior year. Interested students should begin by making an appointment in the college dean's office to discuss their plans at least six months before the program begins. Appointments with the Registrar, Financial Aid and Billing Offices are also recommended at that time. If the student has financial aid, he/she should register during the normal registration period. While away, the student should keep the Financial Aid Office informed of any changes in status. More information regarding Financial Aid can be found in the Financial Aid section of this catalog.

Undergraduates Enrolled for Graduate Credit

A student in the final year of the bachelor's degree program may take a maximum of 6 credits of graduate courses toward a master's degree, subject to all of the following conditions:

1. The student must have completed the junior level of the major.
2. The credits must be over and above the credits required for the bachelor's degree and may not be applied to that degree.
3. The student must have a cumulative GPA of 3.00 or better.
4. Permission is granted by the department chairperson/director and dean of the college.
5. No more than a total of 6 credits, taken either as an undergraduate or non-matriculated student, or taken at another college or university, may be applied to the graduate program.

Graduates Enrolled in an Undergraduate Course

Graduate students may register for 300-400 level undergraduate liberal arts courses or 200-400 level studio courses (with permission of the graduate director and director of liberal arts) for graduate credit. Graduate students will be expected to contribute at a higher level in the classroom and will have additional assignments (readings, papers, etc.) in order to be granted graduate credit. Students are advised to select an area of study that broadens or intensifies their background in the arts, education, and related disciplines. Often this work contributes directly to preparation of the graduate project proposal.

Auditing a Course

Audited courses carry no credit and do not satisfy degree requirements. An audited course may not be repeated for credit. Regular tuition rates are charged for audited courses, and they are included in the full-time tuition charge. Audited courses will be indicated on the transcript with a grade of "AU" and may be registered for until the end of the Drop/Add period.

Grading Policies

Grading System

A	4.00	C+	2.33
A-	3.67	C	2.00
B+	3.33	C-	1.67
B	3.00	D+	1.33
B-	2.67	D	1.00
		F	0.00

Grades not included in computing averages:

I	Incomplete
IP	In Progress (Graduate Thesis only)
NC	No Credit
W	Withdrawal
OP	Optional Pass (Grade of "C" or better)
OF	Optional Fail (Grade of less than "C")
AU	Audit
P	Pass

Computing Grade Point Average (GPA)

The GPA is computed by multiplying the number of credits earned for a course by the numerical value of the grade. The resulting figures from all courses for that semester are then totalled, and this figure is divided by the total number of credits attempted that semester. The grades of I, IP, NC, W, OP, OF, P, and AU are not entered in this computation.

Dean's List

This list is compiled each semester in the respective deans' offices. The Dean's List honors those undergraduate students who have met the following criteria:

1. Students are full-time undergraduate degree candidates. Candidates for certificate, diploma, and master's degrees are not eligible.
2. A minimum semester GPA of 3.60.
3. No grade lower than a "B" in any course.
4. No grade of "I" or "F" in any course.
5. Enrolled in at least 12 credits for a letter grade.

Pass/Fail Option

1. In courses taken on a Pass/Fail basis, the standard letter grades of "A" to "C" are converted to "OP" by the Registrar. A grade of "C-" to "F" is recorded as "OF."
2. The Pass/Fail grading option must be selected prior to the end of the Drop/Add period; no change from Pass/Fail to a regular grade or a regular grade to Pass/Fail may be made after that deadline.
3. Grades of "OP" or "OF" are not computed in the grade point average.
4. The Pass/Fail policy stipulates that the instructor is not to be informed as to who is enrolled on a Pass/Fail basis.
5. Availability of this option is limited to a total of 9 credits in Liberal Arts courses or studio electives during the student's undergraduate career. Pass/Fail courses may not include First Year Writing, Introduction to Modernism, and any required discipline history course.

Notice of Deficiency

Instructors may advise a student of unsatisfactory performance in the course with a Notice of Deficiency.

Grade of Incomplete ("I")

An incomplete grade may be granted only in extraordinary circumstances, either personal or academic, which prevent the student from completing coursework by the end of the semester. The grade "I" is given only when the completed portion of the student's course work is of a passing quality. To receive the grade of Incomplete, the student must obtain written approval on the Incomplete Form from the course instructor, and the Dean of the College or the Director of Liberal Arts prior to the conclusion of the semester.

Incomplete grades not cleared by the end of the sixth week of the following semester will be automatically assigned the grade of "F." Incomplete Forms are available from the Office of the Registrar.

Change of Grade

An instructor may change a grade only if an error occurred in computing or recording the final grade, or if the reevaluation of previously submitted work is warranted. Extra work, beyond that required of other class members during the period when the class met, or work handed in after the completion of the course, may not be offered as reasons for a grade change. If a student questions the correctness of a grade, the student should first submit a request in writing to the instructor. If a satisfactory resolution is not reached, the chairperson of the department or director of the school should be consulted, in accordance with the Academic Grievance Procedures listed in the catalog. The student may, as a last resort, submit the issue in writing to the dean of the appropriate college, who may convene an Academic Grievance Committee to review the matter.

Any change of final grade must be made by the course instructor, who must submit the signed Change of Grade Form with the signature of the college dean to the Office of the Registrar no later than the end of the semester following the one in which the grade was given.

Class Attendance

All students are expected to attend classes regularly and promptly and for the duration of the scheduled instructional time. Individual instructors will decide the optimum time for taking attendance and may penalize for habitual lateness or absence. Repeated, unexcused absences may result in a grade of "F" for a course.

Students who withdraw from a course or the University must do so through the Registrar's Office. Non-attendance does not constitute an official withdrawal.

Absences

Full participation is expected of all UArts students and is necessary to fully benefit from and succeed in our programs of study.

Absences from class may result in a lowered grade or an "F" in the course, depending on the attendance policies stated by the instructor on the syllabus. It is the responsibility of the student to arrange with his/her instructor(s) to make up all missed work. Failure to do so will also affect the student's grade.

In the event that absences are the result of extraordinary, documented circumstances and are numerous enough that it is impossible for the student to qualify for advancement, the student may be advised to withdraw from the course. If the course is required, the student will also be required to repeat the course in a subsequent semester.

Class/Lesson Cancellations or Lateness of Instructor

Students must check every morning for notices regarding class or lesson changes. Such notices are posted in a designated area. If none is posted for the scheduled class or lesson and the instructor is not present, students are expected to wait 10 minutes for an hour-long class/lesson and 15 minutes for those of longer duration. In the event the instructor fails to appear within the 10-15 minute waiting period, students are to report to the appropriate School Director's or Department Chairperson's office and may then leave without penalty.

Academic Review

Undergraduate students who maintain a minimum 2.0 cumulative and semester grade point average (GPA) are considered to be in good standing. In some programs students must also satisfy minimum grade requirements in major coursework. (Please refer to the department sections of this catalog for more specific information on minimum grade requirements for certain majors.) Students who fail to meet these minimum requirements will be reviewed by the Academic Review Committee. The Committee evaluates the record of such students, determines their academic status, gives benchmarks for progress in order to assist their return to good standing, and, when appropriate, dismisses students, according to University policy.

Academic Censure Probation

The Academic Review Committee places students who are no longer in good standing on Probation, in accordance with University policy. The Committee can also place additional requirements on students to encourage adequate progress towards completion of the degree and improved academic performance. These activities may include repeating courses, meeting with advisors, limiting the number of credits taken in a given semester, tutoring, and/or counseling. Students placed on Probation will receive a letter from the dean's office of their college on advisement from the Academic Review Committee, in which the terms and conditions of the Committee's decision are explained.

Dismissal

The Academic Review Committee may also dismiss students:

1. After three consecutive semesters on Probation.

(Note: the number of consecutive semesters on probation prior to dismissal may be reduced for students with a GPA below 1.5.)

2. After a single semester GPA below 1.0— except in the case of freshmen, who will be allowed one additional semester to achieve a minimum 2.0 semester average.

3. After continued failure to fulfill academic probationary requirements specified by the Academic Review Committee.

Students who are being dismissed will receive a Letter of Dismissal from the Office of the Dean of their college. Guidelines for appeal of a dismissal, in the event of extenuating circumstances, are described in the Letter of Dismissal. Any student whose appeal of dismissal is upheld and who is permitted to enroll will automatically be placed on Probation until the stated conditions are met.

Academic Censure and Financial Aid

Academic censure imposed by the academic review committee may have financial aid ramifications, including loss of financial aid after two consecutive semesters on Probation, (or as the result of not completing the minimum number of credits per year). Please refer to the Financial Aid section of this catalog for more specific information.

Disciplinary Dismissals

In addition to Academic Dismissal, the University may dismiss students for disciplinary reasons. In such cases, students will automatically receive the grade of "W" for all classes in which they were enrolled at the time of dismissal. For more information on disciplinary action, please refer to the Student Code of Conduct section in this catalog.

Graduate Probation and Dismissal Policies

A minimum cumulative GPA of 3.0 is required for good standing and for graduation for graduate students. If a student is unable to achieve a semester or cumulative GPA of 3.0, he or she will be placed on probation. If a 3.0 GPA and/or other conditions are not attained by the following semester, the student may be dismissed from the program. While on probation, a student will be ineligible to hold a graduate assistantship or to receive a University supplemental grant-in-aid or scholarship.

Appeal

Students who are dismissed may make an appeal to the Academic Review Committee regarding the dismissal. In order to request a hearing for an Appeal by the Academic Review Committee, students must contact the dean's office of their college by the date indicated in the Letter of Dismissal. Students must also deliver a written request for an appeal to the committee at the time of the hearing, and will be notified of the committee's decision at the completion of the hearing.

Academic Grievance Procedure

Students who have a concern or grievance regarding an academic matter should first submit their grievance in writing to the instructor or their advisor. If a satisfactory resolution is not reached, the chair of the department or the director of the school should be consulted. If the student believes that his/her concern requires further attention, he/she may submit the matter in writing to the dean or assistant dean of the appropriate college or the Director of Liberal Arts. The College Dean or Director of Liberal Arts may convene an Academic Grievance Committee or similar committee to review the concern. As a last resort, the dean's office and/or the student may forward concerns to the Office of the Provost for final resolution.

Graduation Requirements

It is the student's responsibility to complete the requirements of the degree program in which he or she is enrolled.

Undergraduate Degree Requirements

To be certified for a degree, a student must:

- submit a Petition for Award of Degree to the Office of the Registrar,
- fulfill all degree requirements,
- satisfy the minimum residency requirements (four semesters in residence, a minimum of 48 UArts credits),
- achieve a minimum cumulative GPA of 2.0 (C average), and
- receive the approval of his/her department chairperson or director as having met all major requirements, including any and all requirements unique to the department.

Once the student has submitted a Petition for Award of Degree, and the Registrar has certified that student as having completed the degree requirements, the degree will be awarded. Two-year certificates are awarded only to students who are in residence and are matriculated in the certificate program.

Graduate Degree Candidacy and Completion

Midway through the program, each graduate student's progress in his/her discipline and thesis proposal will be reviewed by the appropriate Graduate Committee to formally determine whether a student becomes a degree candidate, and is ready to continue toward development and completion of the thesis or graduate project.

Graduate students have up to seven years from matriculation date to complete a two-year master's program, and up to six years from matriculation date to complete a one-year program.

To be certified for a degree, a student must:

- submit a Petition for Award of Degree to the Office of the Registrar,
- fulfill all degree requirements,
- satisfy the minimum residency requirements and
- achieve a minimum cumulative GPA of a 3.0 (B average).

Graduation – Conferral of Degrees and Diplomas

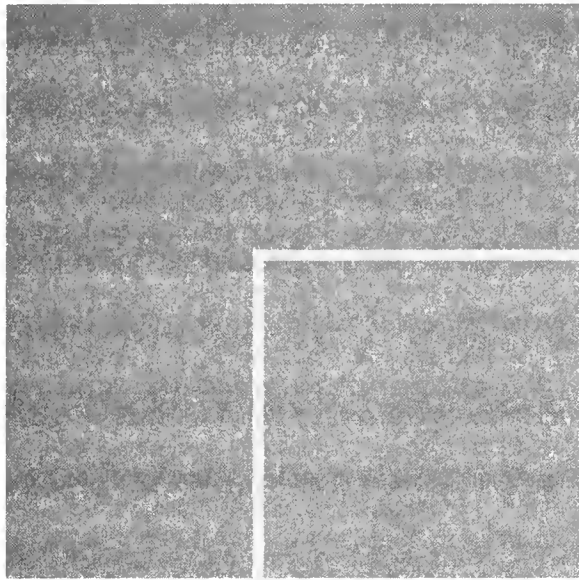
Students expecting to complete requirements for a degree within the year (December, May, or August) are required to file a Petition for Award of Degree in the Office of the Registrar at the November registration for the spring semester. The Office of the Registrar is responsible for certification of completion of requirements for the degree.

Degrees and diplomas are conferred once a year at the spring Commencement Exercises. For students who complete degree requirements in other terms, the transcript will be posted "degree granted" with either the date of December 31 for fall semester graduates or August 31 for summer semester graduates.

Only students who have completed all of their degree requirements may participate in Commencement.

Graduation with Honors

Candidates for the baccalaureate degree may graduate with honors only if they achieve a minimum cumulative GPA of 3.6.



Undergraduate Degree Requirements

Undergraduate and Graduate
Course Catalog
2002 • 2003

UArts



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Undergraduate Degree Requirements

Understanding the degree requirements is crucial to the smooth progression to graduation. Students, both new freshman and transfers, are encouraged to consult with their academic advisors regularly to ensure that they are making appropriate progress toward their degree and to consult their academic dean's office and the Office of the Registrar for assistance and clarification of degree requirements. An overview of the degree requirements for the baccalaureate follows. Refer to the section of the catalog that describes the major programs and to the Division of Liberal Arts section for specific course requirements. Students should keep in close contact with their academic advisors regarding official departmental and major-specific requirements.

Most UArts undergraduate degrees require from 123 to 129 credits. A full-time student, however, may enroll for as many as 18 credits per semester, resulting in a possible 144 credits over four years. Students who are interested in additional electives, or who wish to fulfill a minor by taking additional electives, are strongly encouraged to consult with their advisor to develop an effective plan for completion of their degree requirements and fulfillment of their personal educational goals.

Liberal Arts (42 credits)

Freshman Common Core (12 credits)

First Year Writing
Introduction to Modernism

All students at The University of the Arts must take First Year Writing and Introduction to Modernism.

Freshmen typically take two semesters of First Year Writing (HU 110 A/B). Based on transcripts, SAT scores, TSWE scores on the verbal text of TOEFL (Test of English as a Foreign Language), and a placement test, students may be placed in HU 008 (ESL) or HU 009. These courses do not satisfy the First Year Writing requirements. Students who successfully complete HU 008 or HU 009 will then take HU 110 A, or may in some cases be assigned to HU 109 B, First Year Writing, which counts toward the degree and substitutes for HU 110 A.

In addition, freshmen take two semesters of Introduction to Modernism (HU 103 A/B). Students in HU 008 (English as a Foreign Language) and HU 009 begin the Introduction to Modernism sequence in the second semester of their studies at the University.

Satisfactory completion of the First Year Writing sequence is required prior to registration for HU 130 and above liberal arts courses. In addition, failure to complete this sequence will prevent the student from proceeding in his or her major studio coursework.

Discipline History (9 credits)

Discipline history courses acquaint students with the historical framework of their respective majors. These courses provide a historical foundation and mark the intersection of professional training and liberal arts education. The specific courses fulfilling this requirement vary by college and major.

Liberal Arts Distribution (21 credits)

The liberal arts distribution requirement ensures that students have an opportunity to explore the literature, philosophy, institutions, and

arts of their own and other cultures. Acquaintance with the humanities, social sciences, and natural sciences is essential for any educated person to understand the world, and provides a knowledge base for informing the creative endeavors of the artist. The specific distribution requirements are outlined in the section titled Division of Liberal Arts.

Major (varies by program)

Major requirements have been carefully designed by the faculty to provide the student a professional education in his or her chosen field of study. Refer to the appropriate section of the catalog for specific major and departmental requirements.

Free Electives (9 credits)

Free electives play an important role in the University's mission of providing a "dynamic milieu for creative exploration, innovation and intellectual investigation, extending the practice and understanding of the arts and the arts professions." They give the student the opportunity to explore subjects beyond those offered or required by the major department and encourage educational autonomy on the student's part.

"Elective" is defined as any course, studio or liberal arts, which is neither a requirement for the student's major nor a requirement for the University's liberal arts core. "Electives" are courses which a student can choose freely without restriction. While advisors may make recommendations regarding electives, the final choice for elective courses must rest with the student. Obviously, prerequisites and corequisites apply to any course that a student may elect to take.

Every major undergraduate program at the University contains at least 9 credits of free electives. Please refer to the program requirements for further information on specific department requirements; some programs have as many as 21 credits of electives built into the degree requirements.

Division of Liberal Arts

Peter Stambler

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Director

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In addition to the major requirements for earning a bachelor's degree at The University of the Arts, all undergraduate students are required to complete approximately one-third of their studies in the liberal arts, reflecting the University's conviction that the liberal arts are essential for the education of artists, designers, performers and writers. The aims of the division are to develop students' powers of critical thinking and their understanding of the history and criticism of the creative arts, to introduce them to philosophic and scientific modes of thought, and to the study of human cultures and societies. In sum, we aim to refine students' perceptions of both their inner world and the outer world and to help make them both intellectually responsible and creative. The Liberal Arts Division represents a common ground in the curriculum where students from all the colleges meet. It thus offers a unique forum for artistic and academic exchanges.

Students are expected to meet with their advisors regularly and are responsible for knowing and fulfilling their liberal arts requirements.

Transfer Credit Policy and Requirements

New Students:

The University of the Arts will accept, after review, transfer credit for liberal arts courses completed elsewhere provided that the course work completed is determined to be equivalent to University of the Arts offerings, is from an accredited college or university, and a grade of "C" or better was earned. Students are required to present official transcripts of courses taken at other institutions, as well as course bulletins in order for evaluation of transfer credits to take place. Contact the Office of the Registrar for further information.

Enrolled Students

Once they have matriculated, students may transfer up to 15 credits in the liberal arts, provided they have not already transferred that many or more at the time of matriculation. Students who wish to take liberal arts credits at other colleges must secure prior written approval from the Director of the Division of Liberal Arts. Such courses may not duplicate courses already taken for credit at The University of the Arts.

Credit-Hour Ratio

Liberal arts credit is earned at the ratio of 1 credit per class contact hour.

University Writing Standards

The faculty of the University have established a standard of professionalism for all formal papers written for liberal arts and studio courses.

1. Citations of any text used must be documented as appropriate. The MLA and APA styles, as detailed in Diane Hacker's *A Writer's Reference*, are taught in First-Year Writing HU 110 A/B. Lack of knowledge of citation procedures will not be an acceptable explanation for plagiarism.

2. Papers must be free of consistent patterns of error in punctuation and grammar and must be spell-checked and proofread.

3. Papers must be word-processed and printed with appropriate margins. In addition, papers must be conceptually and visually divided into paragraphs as appropriate.

Liberal Arts Requirements

Common Core

HU 110 A/B	First Year Writing	12 credits
HU 103 A/B	Introduction to Modernism	6 credits

Discipline History (DH)

9 credits

Majors in:

Acting	TH 311 A,	TH 311 B,	TH 213
Animation	HU 140 A,	HU 140 B,	WM 251
Applied Theater Arts	TH 213,	TH 311 A,	TH 311 B
Communication	CM 250,	CM 251,	CM 260
Crafts	HU 140 A,	HU 140 B,	HU 253
Dance	DA 211 A,	DA 211 B,	DA 117
Film	HU 140 A,	HU 140 B,	WM 251
Fine Arts (PT, PR, SC)	HU 140 A,	HU 140 B,	Art History elective
Graphic Design	HU 140 A,	HU 140 B,	HU 254
Illustration	HU 140 A,	HU 140 B,	Art History elective
Industrial Design	HU 140 A,	HU 140 B,	HU 251
Multimedia	MM 271,	six credits chosen from any Arts/Discipline History	

Music *

Performance and Composition:
MU 301 A, MU 301 B, MU 401 B

Vocal:

MU 301 A, MU 301 B, TH 312 A

Musical Theater	TH 312 A,	TH 312 B,	TH 213
Photography	HU 140 A,	HU 140 B,	HU 255
Writing Film and TV	HU 320 A,	HU 320 B,	WM 253

* Additional discipline history course required (MU 401 A) counts toward major requirements.

Liberal Arts Distribution

15 credits

Social and Behavioral Sciences	(SS)	6 credits
Natural Science and Mathematics	(SCI/M)	3 credits
Literature	(LIT)	3 credits
Humanities	(HU)	3 credits
Liberal Arts Electives		6 credits

Liberal Arts Distribution Requirements

This grid shows how liberal arts courses may be used to satisfy the liberal arts distribution requirement.

Key:	LIT	= Literature
	AH	= Art History
	SS	= Social Science
	SCI/M	= Science/Math
	HU	= Humanities
	DH	= Discipline History

Distribution

HU 130 A	French I	HU
HU 130 B	French I	HU
HU 131 A	German I	HU
HU 131 B	German I	HU
HU 132 A	Italian I	HU
HU 132 B	Italian I	HU
HU 140 A	Art History Survey I	HU (DH/all CAD majors)
HU 140 B	Art History Survey II	HU (DH/all CAD majors)
HU 162	Individual and Society	SS
HU 181 A	Child and Adolescent Psychology	SS
HU 181 B	Adult Psychology	SS
HU 201	Lyric Poetry	LIT
HU 210 A	19th C. American Writers	LIT
HU 210 B	20th C. American Writers	LIT
HU 211	Women Writers	LIT
HU 212	Introduction to Mythology	LIT
HU 213	World Drama	LIT
HU 216	The Short Story	LIT
HU 217	African American Literature	LIT
HU 218	Super Heroes	LIT
HU 219	Children's Literature	LIT
HU 221	Forms of Autobiography	LIT
HU 230 A	French I	HU
HU 230 B	French II	HU
HU 232 A	Italian I	HU
HU 232 B	Italian II	HU
HU 240	Ancient Art	AH/HU
HU 241	Medieval Art	AH/HU
HU 242 A	Northern Renaissance Art	AH/HU
HU 242 B	Italian Renaissance Art	AH/HU
HU 243	Baroque Art	AH/HU
HU 244	Mythology in Oriental Art	AH/HU
HU 245 A	History of Western Arch. I	HU
HU 245 B	History of Western Arch. II	HU
HU 246	19th C. Art	HU
HU 248 A	Film History	HU(= WM 251)
HU 248 B	Issues in National Cinema	HU(= WM 252)

Distribution

HU 250	History of Sculpture	AH/HU
HU 251	History of Industrial Design	AH/HU
HU 253	History of Crafts	AH/HU
HU 254	History of	
	Communication Design	AH/HU (DH/GD)
HU 255	History of Photography	AH/HU (DH/Photo majors)
HU 259	Listening to Music	HU
HU 260 A	Human Origins and Primates	SS
HU 260 B	Human Evolution	SS
HU 261	Observing Humans	SS
HU 262 A	History of China	SS
HU 262 B	History of Japan	SS
HU 263	History of Italian Renaissance	SS
HU 264	Modern American History	SS
HU 265	Introduction to Folklore	SS
HU 266 A	History of Classical World	SS
HU 266 B	History of Medieval Europe	SS
HU 267	Introduction to	
	Cultural Anthropology	SS
HU 268	Introduction to the Bible	SS
HU 270	Introduction to Aesthetics	HU
HU 272	Money Matters	SS
HU 274	Introduction to Philosophy	HU
HU 281	Dynamic Anatomy	SCI/M
HU 282 A	Fundamentals of College Math.	SCI/M
HU 282 B	Calculus	SCI/M
HU 283	Probability	SCI/M
HU 285 A	Life Sciences	SCI/M
HU 285 B	Physical Sciences	SCI/M
HU 286	Science and Pseudoscience	SCI/M
HU 288	Introduction to Brain,	
	Mind and Behavior	SCI/M
HU 289	Contemporary Issues in	
	Life Sciences	SCI/M
HU 292	Introduction to World Religions	SS
HU 293	Dance and Expressive Culture	HU
HU 310	The Stories of Chekhov	LIT
HU 311	Greek Drama	LIT
HU 313	Poetry Writing Workshop	HU
HU 314	Literature and Film	LIT
HU 315 A	Modern Drama	LIT
HU 315 B	Contemporary Drama	LIT
HU 316	American Playwrights	LIT
HU 317	Romanticism	LIT
HU 318	Literature of the Roman Empire	LIT

		Distribution
HU 320 A	Masterpieces— Western Tradition I	LIT (DH/WMP majors)
HU 320 B	Masterpieces— Western Tradition II	LIT (DH/WMP majors)
HU 322	Scriptwriting	HU
HU 323	Arts Criticism	HU
HU 325	Fiction Writing	HU
HU 326	Contemporary Arts in America	LIT
HU 342	Arts of China	HU
HU 343	Art of Venice	HU
HU 344	Avant-Garde Cinema	HU
HU 345	Modern Architecture	HU
HU 346	Folk Art and Architecture	HU
HU 347	Arts of Africa	HU
HU 348	American Art to 1945	HU
HU 349	American Film Genres	HU
HU 351	Electronic Video	HU
HU 353 A	Impressionism	HU
HU 353 B	Post Impressionism	HU
HU 354	Women Artists	HU
HU 355	Dada and Surrealism	HU
HU 357	Modern Art	HU
HU 359	Politics and the Media	SS
HU 360 A	Renaissance and Reformation	SS
HU 360 B	Age of Enlightenment	SS
HU 361	Islam: Religion and Culture	SS
HU 362 A	American Civilization I	SS
HU 362 B	American Civilization II	SS
HU 363	Modern Culture	SS
HU 364	Sociology of Art	SS
HU 365 A	Latin American I History and Culture	SS
HU 365 B	Latin American II History and Culture	SS
HU 366	The City	SS
HU 367	Eastern Religions	SS
HU 368	Sociology of Politics	SS
HU 369	Cultural Ecology	SS
HU 370	Greek Philosophy	HU
HU 371	The Suburbs	SS
HU 372	Continental Philosophy and Existentialism	HU
HU 373	Ethics	HU
HU 374	Personality and Creativity	SS
HU 377	Critical Theory and the Arts	SS
HU 378	Psychology of Touch	SS

		Distribution
HU 381	Urban Wildlife	SCI/M
HU 382	Social Psychology	SS
HU 383	Personality and Adjustment	SS
HU 384	Abnormal Psychology	SS
HU 385	Concepts of Modern Physics	SCI/M
HU 386	Human Genetics	SCI/M
HU 388	Perception	SCI/M
HU 389	Evolution in Modern Perspective	SCI/M
HU 390	Mass Media	SS
HU 392	American Musical Theater	HU
HU 393	African American Culture	SS
HU 394	Play, Performance and Literature	HU
HU 410	The Uncanny	LIT/HU
HU 411 A	Renaissance Literature	LIT
HU 411 B	Shakespeare	LIT
HU 412	Detective Film and Fiction	LIT
HU 413	Literature and Film: From Text to Screen	LIT
HU 414 A	Big Fat Famous Novel	LIT
HU 414 B	European Novel	LIT
HU 415 A	Modern Poetry	LIT
HU 415 B	Contemporary Poetry	LIT
HU 416	Contemporary Novel	LIT
HU 417	Lyric	LIT
HU 419	American Modernists	LIT
HU 420	Major Writers	LIT
HU 421	On the Nature of Poetry and Art	LIT
HU 422	American Politics and Culture 1945-75	LIT
HU 423	Literature and Opera	LIT
HU 424	Latin American Literature	LIT
HU 428	Portraits of the Artist	LIT
HU 440	Wagner and the Ring Cycle	HU
HU 442	Abstract Expressionism	AH/HU
HU 448 A	American Art Since 1945	AH/HU
HU 448 B	European Art Since 1945	AH/HU
HU 449	Diaghilev and the Ballet Russe	HU
HU 450	Arts of India	HU
HU 451	Arts of Islam	HU
HU 452	Topics in Design	HU
HU 453	Arts of Japan	HU
HU 456	Major Artists	HU
HU 462	American Social Values	SS
HU 463	Middle East Art and Culture	SS
HU 464	Holocaust	SS
HU 466	Comparative Religion I	SS
HU 467	Comparative Religion II	SS
HU 474	Contemporary Philosophy	HU
HU 475	Freud and Mahler	HU
HU 478	Aesthetics Seminar	HU

Distribution

Key:

LIT = Literature
 SS = Social Science
 SCI/M = Science/Math
 HU = Humanities
 DH = Discipline History

HU 480	Psychology of Creativity	SS
HU 481 A	Physics	SCI/M
HU 481 B	Physics	SCI/M
HU 483	Theories of Personality	SS
HU 484	Educational Psychology	SS
HU 492	Vienna and Berlin	HU
HU 495	Dante in the Modern World	LIT
HU 497	Women and Sex Roles	LIT
CM 250	History of Communication	SS
CM 251	Communication Theory and Culture in the 20th Century	SS
CM 260	Media Industries	SS
CM 293	History of Documentary	HU
DA 117	Survey of Music	HU (DH/Dance majors)
DA 211 A	Dance History I	HU (DH/Dance majors)
DA 211 B	Dance History II	HU (DH/Dance majors)
MM 271	Survey of Multimedia	HU
MM 360	Psychology of Human/Computer Interaction	SS
MU 301 A	Music History I	HU (DH/Dance majors)
MU 301 B	Music History II	HU (DH/Dance majors)
MU 306	History of Rock Music	HU
MU 401 A	Jazz History	HU
MU 401 B	American Music History	HU (DH/ Music majors)
MU 402	World Music	HU
MU 411	20th C. Music	HU
MU 417 A	Opera Literature	HU
MU 417 B	Opera Literature	HU
MU 424	Wagner and the Ring Cycle	HU
TH 213	Script Analysis	HU (DH/Acting & MusTh majors)
TH 311 A	Theater History I	HU (DH/Acting majors)
TH 311 B	Theater History II	HU (DH/Acting majors)
TH 312 A	Musical Theater History I	HU (DH/MusTh majors)
TH 312 B	Musical Theater History II	HU (DH/MusTh majors)
WM 251	Narrative Cinema I	HU (DH/Film & Anim Majors)
WM 252	Narrative Cinema II	HU (DH/Film & Anim Majors)
WM 253	History of Television	HU

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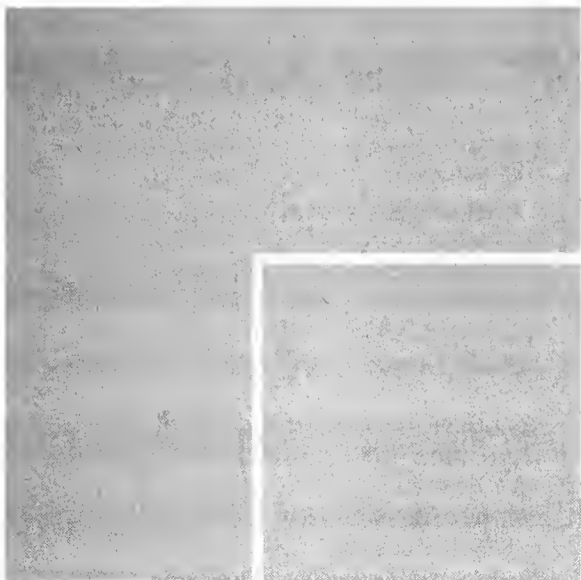
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College of Art and Design

Undergraduate and Graduate
Course Catalog
2002 • 2003

UArts



THE UNIVERSITY
OF THE ARTS®

College of Art and Design

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The College of Art and Design is a comprehensive visual arts college offering a full range of undergraduate and graduate programs in fine arts, crafts, design, media arts, art education and museum communication and education. All programs are dedicated to the development of the individual artistic spirit and vision within each student; the study of the historical and contemporary precedents which have shaped our culture; and the full range of analog and digital methods and processes that give form to the visual arts.

Major Areas of Study

The College offers course work toward the BFA, BS, MFA, MA, MAT or MID degree with major programs in:

Bachelor of Fine Arts

Animation

Crafts (Ceramics, Fibers, Metals, and Wood)

Film/Digital Video

Graphic Design

Illustration

Painting and Drawing

Photography

Printmaking/Book Arts

and Sculpture

Bachelor of Science

Industrial Design

The College also offers the following graduate degree programs:

Master of Art

Art Education

Museum Communication

Museum Education

Master of Art in Teaching

Visual Arts

Master of Fine Arts

Book Arts/Printmaking

Ceramics

Museum Exhibition Planning and Design

Painting

Sculpture

Master of Industrial Design

These special undergraduate and graduate programs are also offered:

Special concentration in Art Therapy

Pre-certification program in Art Education

Post-baccalaureate certificate program in crafts

Class Size and Structure

Each department is unique, with its own curriculum and structure, but in every department, classes are small and informal. Faculty advisors and the generous student/faculty ratio assure close individual attention and assistance throughout a course of study.

One of the important teaching modes in the college is the critique, or "crit," an evaluation of student work by the instructor with the participation of the class. Given informally to the class or individual as often as once a class, crits have proven to be an invaluable method for the development of critical thinking and self-awareness, which are major educational goals in our programs.

Credit-Hour Ratio

In general, credit is earned at the ratio of one credit for two class-contact hours in studio courses. Please refer to the course descriptions for specific information.

Return Degree Program

Diploma graduates of the Philadelphia College of Art may apply credits earned for the diploma toward the University's baccalaureate requirements. For additional information and to apply, contact the Office of the Registrar.

Exhibition Program

The Exhibition Program showcases major contemporary exhibitions related to the University's diverse academic curricula in design, crafts, and the fine arts.

Over the years, the Rosenwald-Wolf Gallery, the University's primary exhibition space, has attracted national and international artists to the campus. Artists who have had one-person exhibitions in the gallery include Vito Acconci, Siah Armajani, Alice Aycock, Willie Cole, Gregory Crewdson, Richard Fleishner, April Gornik, Lois Greenfield, Alex Grey, John Hejduk, Barbara Kasten, Mel Kendrick, Jon Kessler, Donald Lipski, Henry Moore, Ree Morton, Robert Motherwell, Thomas Nozkowski, Irving Penn, Anne and Patrick Poirer, Judith Shea, Pat Steir, Lenore Tawney, Paul Thek, George Trakas, and Lebbeus Woods. In addition, the gallery has presented notable historic exhibitions of design: Alexei Brodovich, Czech Cubism, Charles Eames, frogdesign, and Memphis.

Additional exhibition spaces in Dorrance Hamilton Hall Galleries, the Solmssen Court Gallery, and the Window on Broad furnish opportunities for faculty, alumni, students, and regional talents. Nearly every department also launches its own series of exhibits. The Mednick Gallery in Media Arts, the Painting/Drawing Gallery, the Printmaking Gallery, the Richard C. von Hess Illustration Gallery, and the Ceramics/Sculpture Gallery all show work of emerging and established artists. Student-run invitational and juried exhibitions give students the experience of installing shows. Museum Exhibition Planning and Design MFA students gain experience and skills from their practical work in the galleries. Highlights of the year are the Annual Student Show, a featured Commencement event, the Student Scholarship Exhibition, and Senior Student and Master of Fine Arts exhibitions.

Special Facilities

Anderson Hall is a nine-story visual arts facility which houses a spacious gallery, studios, classrooms, and a library designed with a feeling of openness. Through the combination of Anderson Hall, Dorrance Hamilton Hall, and the Terra Building, the University provides a wealth of modern studios, shops, labs, equipment, galleries, and libraries to support the making of art.

The variety of studios and equipment is extensive, ranging from woodworking and metal shops, printmaking and computerized typesetting shops, to fine arts, crafts and design studios, and photo, film, and digital imaging labs. Four large kilns enhance ceramic-making capabilities and a forge has been built for sculpture. A large weaving shop is complete with dozens of looms and a dyeing room. A 19th-century carriage house was converted into a skylit figure-modeling studio for sculpture students.

Digital Technology/Electronic Media

Advances in digital technologies have established the computer as an essential tool for creative work. Artists, designers, and performers will increasingly be responsible for the development of new digital media. These advances are creating a wealth of job opportunities for individuals with creative talent that is unparalleled in the history of the arts.

Since 1981, The University of the Arts has been a leader in the field of computer-mediated art and design education in the north-east region. The University has carefully integrated new media technologies into traditional fields of study within art and design disciplines. Additionally, the Electronic Media department offers studio elective courses in computer concepts, digital multimedia, and

electronic media production, at introductory, intermediate and advanced levels for all students regardless of their major. UArts remains dedicated to continuing this leadership role of preparing students for career opportunities in traditional and electronic media.

Typography/Imaging Lab

The Imaging Lab is a fully-equipped pre-press and output facility that accommodates Book Arts, The Borowsky Center for Publication Arts, Graphic Design, Illustration, Media Arts, and Printmaking, among many other departments. We have a traditional darkroom with three copy cameras, two enlargers and one contact frame. Non-silver classes do all their darkroom work in this facility. The output center houses a Dolev 400 image-setter, film processor, Cannon CLC 900 color fiery printer, HP large-format six color printer, and three Macintosh workstations. We process film and color output for student work and departmental needs. Students are able to work in the lab under technicians and learn the workings of prepress and high-end digital output. Imaging workshops are held with classes in the lab, as well as one-on-one consultations with students in the final stages of creative digital work for critiques, portfolios and thesis exhibitions.

Media Arts Studios

The Media Arts Department (photography/film/digital video/animation) provides students with high-end equipment and studios modeled after professional environments. Media Arts houses two Master Series Oxberry animation stands, as used by Disney and other professional firms, to film animation drawings, which enable students to produce professional-quality work. In addition, Media Arts digital facilities include three AVID digital video editing systems, a Windows 2000 computer animation lab, and a 16-station closed-loop color-calibrated digital imaging computer lab. Media Arts also houses two animation shooting studios, a specially built and acoustically isolated film shooting studio, two fully equipped digital sound studios, five flatbed film editors, as well as video editing, a Casablanca editing system, splicers, synchronizers, and projectors.

Other Media Arts facilities include state-of-the-art high-ventilation darkrooms with 4x5 enlargers, a black-and-white RC print processor, a color darkroom with 14 individual stations and a 32" RA-4 color print processor, and four photography shooting studios with all the essential equipment for studio photography.

The Media Arts Equipment Room serves student needs by checking out animation, film, and photography equipment, including lights, cameras, tripods, animation discs, and sound equipment. The Equipment Room is open seven days a week and offers extended hours on weekdays.

Digital Imaging Lab

The Media Arts Department Digital imaging Lab is a unique facility built to support high-resolution digital imaging and digital video. The lab has 16 Apple Macintosh G4 computers, equipped with 1 gb of RAM, dual high-capacity hard drives, dual 21-inch Color Calibrated Apple Studio Display monitors for each cpu, Ultra SCSI cards, DVD-RAM, and FireWire CD-RW drives. Each station has an Epson 2450 FireWire flatbed scanner, and an Wacom Intuos 9x12 tablet. There are a number of Polaroid and Minolta Film Scanners, and an Agfa T2500 Digital Pre-Press scanner. For output, there are a number of devices including a Tektronix Phaser 780 color laser printer, a Fuji Pictography 3500 Digital Printer, a Xante Tabloid Laser Printer, a Polaroid Pro-Palette 8045 8K film recorder, and a Hewlett Packard 5000PS wide-format digital inkjet printer, with both dye and pigment based inks. The lab also has two Pro-Tools XP systems and a Sony

DSR-40 digital video deck. The lab is managed by an Apple OS X server, with more than 1 terabyte of storage to facilitate the requirements of a modern digital workflow. The lab is available to students majoring in a Media Arts program, or enrolled in specifically designated Media Arts courses.

Computer Animation Lab

The Media Arts Department Computer Animation Lab is a lab designed solely for computer animation. It features 16 PCs running Windows 2000, with SoftImage XSI 2.1, Maya for 3-D animation, and Adobe Premiere, After Effects, Illustrator, and Photoshop for 2-D work. Digital Audio is handled by Sound Forge and Pro-Tools, and there is also a Macintosh OS X system for FireWire output to the Sony DSR-40 Digital Video Deck. Each system is designed specifically for animation, and has a Wacom Tablet, a dedicated FireWire scanner, CD-RW drives, and a DVD-RAM drive. Digital output is handled by three DPS Perception systems, and a Sony Beta deck, a Panasonic SVHS deck, and a Sony Digital Video Deck, and a DVD burner. The lab also has a Tektronix Phaser 780 color laser printer for output of animation stills. The lab is managed by a dedicated server running Windows 2000.

Digital Audio Sound Studios

The Media Arts Department houses two state-of-the-art Digital Audio Sound Studios. They are based around two Pro-Tools 24 Mix-TDM systems, each with a Mackie 16x8x2 Mixing Console, a Tascam 234 4-track Cassette Recorder, a Tascam 122 Stereo Cassette recorder, two Neutrik 48 pt. patch bays, a Yamaha SPX900 Sound Processor, an Apple Macintosh G4 with a 17-inch monitor, DVD-RAM, FireWire CD-RW Drive, Tascam DA60 DAT recorder, and a USD Sync Controller. Both rooms can record from the Film Studio, or an Isolation Booth with microphones, foldback, and direct instrument connection. These facilities allow students to engage in industry standard production and post-production techniques.

Borowsky Center for Publication Arts

The Borowsky Center for Publication Arts is both a unique educational arm of the University and a printing facility that provides students, staff, faculty, and visiting artists a resource to explore the creative potential inherent in the offset lithographic printing medium. The Center enables qualified users to experience the complete graphic arts process from initial conceptualization through production, while maintaining the highest printing standards. The Center is equipped with state-of-the-art equipment, including a Heidelberg Kors 19" x 25" offset press, a Dos flatbed horizontal camera, a darkroom for shooting and developing negatives, and platemaking and stripping facilities. Staffed with two master printers and student assistants, the Borowsky Center produces a wide variety of printed material including posters, catalogs, brochures, announcements, and limited edition prints. The Center's Fact Sheet, which includes all procedures for project submittal, is available in the CAD Dean's office.

Undergraduate Programs

All freshman students enter the 18-credit Foundation core program that includes courses in drawing, two-dimensional design, three-dimensional design, and time-motion studies. The Foundation program introduces the basic language and processes of the visual arts and prepares the students for entry into a major department. Through freshman elective course offerings, students are introduced to major course options and opportunities offered by the College of Art and Design.

In the sophomore year, students select a major from one of the following departments:

Crafts: (Ceramics, Fibers, Metals, Wood)

Fine Arts: Painting and Drawing,

Printmaking/Book Arts, Sculpture

Graphic Design

Illustration

Industrial Design

Media Arts: Animation, Film/Digital Video, Photography

The major program is augmented by required and elective courses in other departments in CAD, CPA, and CMAC to encourage an awareness of the productive interaction that can occur between the many disciplines available at the University. Alternative career opportunities are often developed by students stimulated by courses outside their major.

The college currently offers three concentrations and seven minor programs that can augment or complement the student's major course of study.

Many departments offer internships and practicums to study off-campus during the junior and senior years. Frequent field trips to museums, galleries, artists' studios, and design studios in Philadelphia, New York, and Washington, D.C. supplement their regular work in studios and workshops.

Academic Advising

Academic advising at the University is designed to provide maximum information and assistance to students from the time they enter the Foundation program in their freshman year until they complete their final semester as seniors.

In the Foundation year, each student is assigned to a Foundation section with its own advisor. Each student is required to meet with the advisor at least once each semester and is encouraged to seek out the advisor as soon as any difficulties begin to occur.

At the end of the Foundation year, when the student selects and enters one of the major departments, the student is assigned to a faculty member who teaches in that department. This faculty member serves as that student's advisor for the next three years. Each student meets with his or her advisor at least once a semester to discuss the student's academic program.

In addition, there are two formalized advising sessions:

1. Second semester, freshman year: When students enter a major department, the advisor meets in small groups (four to five students) to orient them to collegiate and departmental academic requirements and standards, departmental expectations, elective options and opportunities, program strategies, two-year planning, and office hours;

2. Second semester, junior year: Individual meetings to review progress and credit-counting sheets, plan final year (both semesters), and review graduation requirements. Students may request a credit

count from the Office of the Registrar at any time.

Transcript copies of student records are supplied on request to faculty advisors by the Registrar following the recording of grades each semester.

Credit Distribution

The student is ultimately responsible for completion of all course requirements for the degree program in which he/she is enrolled. The College requires a minimum of 123 credits for graduation (126 for the BS in Industrial Design). A student carrying an average of 15.5 credits per semester would be making normal academic progress toward graduation.

The general credit structure for the BFA is as follows:

Courses	Credits
Foundation	18
Major department credits	42
Studio Elective	21
Liberal Arts	42
Total credits	123

Studio Electives

- Major studio departments may require up to 6 credits in another studio major, and/or Liberal Arts.
- Students may elect to replace up to 6 studio elective credits with Liberal Arts courses.
- Students are required to take at least 9 credits of studio elective courses outside of their major program.
- Elective studio credits may be completed in any department at the College of Art and Design, the College of Performing Arts, or the College of Media and Communication.

Major Program Requirements

The professional orientation and preparation of the College of Art and Design's undergraduate major degree programs require students to achieve beyond the University's minimum academic standards.

Students must achieve a grade of "C" or better in all College of Art and Design major course requirements and any required courses in other departments, including a discipline history if applicable.

Students who receive a grade of "C-" or lower in a required major course must repeat the course. The degree requirement for that student will be increased by the number of credits that must be repeated.

Students who receive "C-" or lower grades in major courses are required to schedule an appointment with the chair of their department during the first week of classes of the semester immediately following the semester in which the "C-" or lower grade was received. After advising with the chair, students must adjust their schedule accordingly during the Drop/Add period.

A student who receives more than one grade of "C-" or lower in required major courses in a given semester will be reviewed by the Academic Review Committee and placed on academic censure, even if the student's GPA is above 2.0.

An excessive number of grades of "C-" or lower in major coursework may result in dismissal. Students who are unable to achieve minimum grades in major coursework are advised to speak with their advisor and consider transferring to another major.

The Art Therapy and Education concentrations are special courses of study that are offered in conjunction with the studio major programs. Interested students should refer to the program requirements of those concentrations.

Every student must have the approval of his or her department to proceed to the next level of coursework. Advising is a shared responsibility between the department and the student. Each must remain informed about the student's progress toward graduation. Finally, the student's petition to graduate must be approved by the department advisor or chairperson in consultation with his/her faculty.

CAD Minors/Concentrations

The College of Art and Design offers minors and concentrations that enable a student to focus on a specific discipline through organized electives. Students wishing to include a minor or concentration are governed by the following guidelines:

1. A student may not take a major and a minor or concentration in the same subject. Minors must be taken in a program other than the major.

2. Courses applied to the minor or concentration may not be used for the major, but students may include this coursework as part of their studio elective degree requirement.

3. All minors require a minimum of 15 credits, which are defined by the department; generally, no substitution is allowed.

4. Students must declare their intent to complete a minor or concentration by filing the Minor Declaration Form in the Office of the Registrar. This form must be signed by the student's major and minor advisors. Once a minor or concentration is on file in the Registrar's Office, any changes must be discussed with the faculty advisor.

5. A student pursuing a minor or concentration may be required to complete more than the minimum number of credits required for graduation.

6. Minors and concentrations are available only to undergraduate students.

7. Students wishing to pursue a minor or concentration must meet eligibility requirements, which may include satisfactory completion of foundation courses, prerequisites, and departmental portfolio review.

Currently Available Minors/Concentrations:

Animation Minor

This minor concentrates on the development of drawing skills that embrace a sense of timing and movement. The program also includes instruction in the basics of film and video technology. Film/Video and Animation majors may not declare an Animation Drawing minor.

PF 210 A	Introduction to Film I	3.0 credits
PF 212 A	Introduction to Animation I	3.0
PF 212 B	Introduction to Animation II	3.0
PF 312 A	Junior Animation Workshop I	3.0
PF 312 B	Junior Animation Workshop II	3.0

Book Arts Minor

This minor emphasizes the development of skills related to designing and creating books, incorporating both type and imagery. Instruction in image-making in multiples through printmaking processes, basic typesetting techniques, and introductory bookbinding methods are studied. Fine Arts-Printmaking majors may not declare a Book Arts minor.

PR201	Relief Monotype or	3.0 credits
PR204	Screenprinting - Etching	
PR307	Book Arts: Concept and Structure	3.0
PR326	Introduction to Offset Lithography	3.0
PR425	Book Production	3.0
PR223	Bookbinding Methods	1.5
PR224	Book Arts Structures	1.5

Figurative Illustration Minor

The focus of this minor is on work with the figure in space. Old master and traditional drawing and painting techniques are demonstrated and utilized as the student concentrates on the development of skills related to figurative drawing and painting. Illustration majors may not declare a Figurative Illustration minor.

IL 200 A	Pictorial Foundation	3.0 credits
IL 200 B	Pictorial Foundation	3.0
IL 202 A	Figure Anatomy	3.0
IL 202 B	Figure Anatomy	3.0
IL 303	Figure Utilization	3.0

Film/Video Minor

This minor provides training in film and video technology. Students work on their own as well as in teams with other students. Animation and Film/Video majors may not declare a Film/Video minor.

PF 210 A	Introduction to Film I	3.0 credits
PF 210 B	Introduction to Film II	3.0
PF 310 A	Junior Cinema Production I	3.0
PF 320	Film Sound	3.0
PF 322	Media Technology	3.0

Photography Minor

The Photography minor stresses a fine-art approach to photography. It provides the basics of black and white as well as color photography and digital imaging. The emphasis is placed on gaining experience in a wide range of pictorial photographic applications. Once a student has mastered basic photographic technique, materials and processes that are used to manipulate photographic imagery are explored. Creativity and personal expression are emphasized in all of these courses. Photography majors may not declare a Photography minor.

PF 211 A	Introduction to Photography I or	3.0 credits
PF 209	Photography for Illustrators	
PF 211 B	Introduction to Photography II	3.0
PF 217	Color Concepts	3.0
PF 311 A	Junior Photography Workshop	3.0
PF 315	Digital Photography Workshop	3.0

Studio Photography Minor

This minor is designed to give the student mastery of the full range of camera formats from a 35mm small format up to a 4x5 studio view camera. Technical training covers electronic strobe and tungsten studio lighting, as well as color transparency film and conventional black-and-white, and color photographic print materials and techniques. Advanced-level classes concentrate on design and creative approaches to staged and directed shooting. Photography majors may not declare a Studio Photography minor.

GD 310	Photographics or	
PF 315	Digital Photography Workshop or	
PF 211 B	Photography II	3.0 credits
PF 211 A	Introduction to Photography or	3.0
PF 209	Photography for Illustrators	
PF 217	Color Concepts	3.0
PF 313 A	Basic Photography Studio I	3.0
PF 313 B	Basic Photography Studio II	3.0

Typography Minor

The student learns the basic visual grammar of typography, incorporating this knowledge into information-based interpretations. Intermediate studies are concerned with the informational and editorial uses of typography, as well as multi-page formats. The advanced level develops a sophisticated expertise in solving complex messages through typographic expression. Graphic Design majors may not declare a Typography minor.

GD 212	Typography Fundamentals	3.0 credits
EM 201	Electronic Media/Production I	1.5 *
EM 202	Electronic Media/Production II	1.5 **
GD 306 A	Typography Emphasis	3.0 *
GD 306 B	Typography Emphasis	3.0 **
GD 426	Advanced Typography	3.0

* It is recommended that these two courses be taken concurrently, when possible.

** It is recommended that these two courses be taken concurrently, when possible.

Digital Fine Arts Concentration

This concentration is designed for students grounded in traditional two- and three-dimensional art and design principles who wish to incorporate digital tools and technology to create highly personalized artistic statements. While conceptually and procedurally digitally based, the digital fine arts concentration provides for physical output in two-, three- and four-dimensional realms as well as combined formats. Working closely with advisors, the student selects 15 credits from categories I and II, with a 6-credit minimum in each category.

I. Imaging, Interactivity and Sound Options:

EM 210	Digital Multimedia	3.0 credits
PF 216	Computer Animation	3.0
PF 315	Digital Photo Workshop	3.0
MU 149 A	Aural Concepts	3.0
MU 415 A	Introduction to MIDI	3.0
PF 218	Creative Sound	3.0

II. Digital Expression and Output Alternatives:

PR 412	Advanced Printmaking Media:	
	Digital Applications	3.0 credits
PR 425	Book Production	3.0
PF 322	Media Technology	3.0
ID 425	Advanced Computer-Aided Design	1.5

Art Education Pre-Certification Concentration

This concentration is designed to be taken in conjunction with a regular studio major in the CAD BFA program. In addition to meeting the requirements of a major studio department, students take courses in the Art Education Department, plus prescribed courses in liberal arts, photography, electronic media, and other studio areas. Please see the Art Education program description for additional information, requirements, and regulations.

Art Therapy Concentration

While enrolled in one of the BFA programs in CAD, students may also elect this concentration, which introduces them to the discipline of art therapy on the undergraduate level. Students take four designated courses in psychology and behavioral science, which can also count toward the liberal arts requirements of their BFA program, and 15 credits of art therapy courses, which are considered as studio electives. Please see the Art Therapy program description for additional information, requirements, and regulations.

Internships

Crafts, Fine Arts, Media Arts, Illustration, and Design sponsor an internship course open to all CAD students regardless of their majors. Internships are voluntary and valuable. They reinforce and expand classroom theory and practice and allow the student to test possible career choices and get a feel for the workplace.

Each participating department has an Internship Faculty Advisor who is responsible for coordinating the internships, placing students with workplace sponsors, advising students on course requirements, and deciding on the final pass/fail grades.

Students who are interested in pursuing an internship may obtain Internship information from their faculty advisor, the Career Services Office, or the Dean's Office in CAD. Students sign up for internships during the registration process. The internship course is graded on a pass/fail basis and carries 3 academic credits.

Foreign and Summer Study Programs

Foreign and summer studies are available through a number of programs hosted by other institutions. Interested students should meet with the chair of their major department to discuss the appropriate program, timing, and feasibility of off-campus study. Those who choose to participate should contact the Registrar and Financial Aid Office for advising on transfer of credit and financing.

Vermont Studio Center, Vermont

The University of the Arts is the accrediting institution for the Vermont Studio Center and our students receive a discount on tuition charges. Interested students should contact the Office of the Dean for advising and the Office of Continuing Studies for registration procedures.

Cooperative Program with Philadelphia University

An agreement between The University of the Arts and Philadelphia University (formerly Philadelphia College of Textiles and Science) permits a limited number of students in each institution to register for a maximum of 3 undergraduate credits per semester at the sister institution without the payment of additional tuition.

Students are limited to a total of 6 undergraduate exchange credits during their four-year enrollment at the home institution. Registration is available on a selective basis for qualified students and is restricted to courses not offered at the home institution.

Interested students should contact the Office of the Registrar at 215-717-6420 for additional information and registration materials.

Student Exchange

Students in good standing from other institutions may attend the College for either one or two semesters on a full-time basis. To be eligible, a student must have completed the freshman year at the home institution and receive approval from the department chair of the major department in the College of Art and Design. In addition, the student must provide a letter from the dean of the home college granting permission to take courses at The University of the Arts and agreeing to accept those credits for credit at the student's own institution. All University expenses are the responsibility of the student. Inquiries should be addressed to the Office of the Dean, at 215-717-6120.

Association of Independent Colleges of Art and Design (AICAD) Mobility Program

The College of Art and Design at The University of the Arts is a member of the Association of Independent Colleges of Art and Design (AICAD). Students in good standing may spend a semester (with a possible extension to two semesters on a space-available basis) as a guest at another member institution. Students remain matriculated at The University of the Arts, and with their advisor's prior approval will receive full credit for work done at one of the following cooperating institutions:

Art Academy of Cincinnati
Art Institute of Boston
Art Institute of Southern California
Atlanta College of Art
California College of Arts and Crafts
College for Creative Studies
Cleveland Institute of Art
Columbus College of Art and Design
Cooper Union School of Art
Corcoran School of Art
Kansas City Art Institute
Lyme Academy of Fine Arts
Maine College of Art
Maryland Institute, College of Art
Massachusetts College of Art
Memphis College of Art
Milwaukee Institute of Art and Design
Minneapolis College of Art and Design
Montserrat College of Art
Moore College of Art and Design
Oregon College of Art & Craft

Otis College of Art and Design
Pacific Northwest College of Art
Parsons School of Design
Pennsylvania Academy of the Fine Arts
Rhode Island School of Design
Ringling School of Art and Design
San Francisco Art Institute
School of the Art Institute of Chicago
School of the Museum of Fine Arts,
Boston

AICAD International Affiliates
Alberta College of Art and Design
Burren College of Art
Emily Carr Institute of Art and Design
Nova Scotia College of Art and Design
Ontario College of Art and Design

Students apply through their home institutions, which are responsible for the selection of participants. For further information, contact the Office of the Dean, 215-717-6120.

Foundation Program

Niles Lewandowski
nlewandowski@uarts.edu
Michael Rossman
mrossman@uarts.edu
Co-Chairpersons
215-717-6210

The Foundation Program in the College of Art and Design provides incoming freshmen with a year devoted to a basic understanding of principles and concepts in the visual arts. During the first semester, each student is a member of a Foundation section and takes three co-requisite courses: Two-Dimensional Design, Three-Dimensional Design, and Drawing. During the second semester, students select a minimum of 9 credits (3 co-requisite courses) from the four courses offered by Foundation: Two-Dimensional Design, Three-Dimensional Design, Drawing, and Time and Motion. Each class meets for three hours, twice a week.

Each section of students is taught by a team of faculty members who are professionals in their various fields of art and design; many hold the ranks of Professor and Associate Professor. In Foundation courses, faculty members stress not only the independent qualities of a discipline, but also its interdependent character. Through these basic studies and their interactions, students discover the underlying values and principles important to all visual arts.

Classroom work is enriched by home assignments, critiques and reviews, guest artists, films, slides, and class trips. One faculty member from each section's team is designated as the advisor to that section. Students meet individually with the advisor to discuss concerns, the registration process and their choice of major.

The student chooses an additional course offered by the major studio departments each semester. These elective courses are designed to acquaint the student with the practices of the major studio areas. Students also register for two Liberal Arts courses in each semester, as required by the University core.

Midyear Admission

In addition to the typical September start date, students may also enter midyear and begin the Foundation Program in January. The department schedules first-semester core courses during the spring semester, and a seven-week, 9-credit, intensive second semester between mid-May and the end of June. Midyear admits who successfully complete the two-semester Foundation Program between January and June can enter their major program of study in the fall of the same calendar year in which they entered the program.

Facilities

In addition to the numerous multipurpose studios used by Foundation students for their regular class activities, the Foundation Program provides other facilities to support and enrich studio projects.

The Foundation Department has a Mac-based digital media lab and a compliment of analog and digital video cameras. This facility is used by all classes and can be accessed by students to execute projects in Two-Dimensional Design, Three-Dimensional Design and Time Motion.

The Foundation Shop is used for all Three-Dimensional Design and Time and Motion classes and provides all Foundation students with the opportunity to work with a diversity of materials such as wood, metal, plastic, and stone. The Foundation Shop houses a wide range of power equipment, including band saws, scroll saws, sanders, table saws, chop saws and other power tools. The Shop is monitored by a full-time Shop Supervisor and is open from 8 a.m. to 4 p.m. Monday through Friday.

The Nature Lab (the Visual Resource Center) contains an extensive selection of natural and man-made objects that serve as sources for research that enhances and complements the educational experience. The Nature Lab is used frequently by all Drawing classes. It is also well utilized by Three-Dimensional and Two-Dimensional Design classes. Some of the many objects in our collection include rocks, minerals, animal skeletons such as birds, cats, and turtles, human skeletons and skulls, plant forms, sea shells, sea horses, coral, horseshoe crabs, taxidermy reptiles, bats, frogs, and more. Students are invited to use the Nature Lab in addition to their scheduled class time.

The full-time freshman student is typically scheduled for 16.5 credits each semester, usually as follows:

Foundation		Credits
Fall *		
FP 110	Drawing	3.0
FP 120	2-D Design	3.0
FP 130	3-D Design	3.0
	Electives	1.5
HU 110 A	First Year Writing I	3.0
HU 103 A	Intro. to Modernism I	3.0
Fall Total		16.5
Spring **		
FP 111	Drawing	3.0
FP 121	2-D Design	3.0
FP 131	3-D Design	3.0
	and/or ***	
FP 140	Time and Motion	3.0
	Electives	1.5
HU 110 B	First Year Writing II	3.0
HU 103 B	Intro. to Modernism II	3.0
Spring Total		16.5
Freshman Year Total		33.0

** Students entering the Foundation Program through Midyear Admission will enroll in these courses for the spring semester.*

*** Students entering the Foundation Program through Midyear Admission will enroll in these courses for the Summer I semester.*

**** Under certain circumstances, students may take all four second-semester Foundation courses.*

Foundation Faculty

David V. Berger

Senior Lecturer

BFA, The University of the Arts

MFA, Pennsylvania Academy of the Fine Arts

Lowell Boston

Adjunct Assistant Professor

BFA, The University of the Arts

MFA, California Institute of the Arts

Bill Brown

Senior Lecturer

BA, Temple University

MFA, Washington University

Mark Campbell

Associate Professor

BFA, Philadelphia College of Art

MFA, Mills College

Charles Cooper

Senior Lecturer

BFA, Philadelphia College of Art

MFA, Yale University

Eileen Goodman

Adjunct Professor

BFA, Philadelphia College of Art

MFA, Tyler School of Art, Temple University

Michael Grothusen

Assistant Professor

BFA, University of Kansas

MFA, Tyler School of Art, Temple University

Gerald Herdman

Associate Professor

Certificate, Cleveland Institute of Art

MFA, University of Pennsylvania

Steven Jaffe

Associate Professor

BFA, Philadelphia College of Art

MFA, Tyler School of Art, Temple University

Elsa Johnson

Professor

BFA, Cooper Union

MFA, University of Pennsylvania

Niles Lewandowski

Associate Professor

BFA, Maryland Institute College of Art

MFA, University of Pennsylvania

David Love

Senior Lecturer

BFA, Columbus College of Art & Design

MFA, Pennsylvania State University

Larry Mitnick

Associate Professor

BArch, Cooper Union

MArch, Harvard University

Diane Pepe

Adjunct Associate Professor

BFA, Carnegie Mellon University

MFA, University of New Mexico

Boris Putterman

Associate Professor

Diploma, Cooper Union School of Art

BFA, Philadelphia College of Art

MFA, Indiana University

Leo Robinson

Master Lecturer

BA, Howard University

MFA, Cranbrook Academy of Art

Michael Rossman

Professor

BID, MFA, Pratt Institute

Karen Saler

Associate Professor

BFA, Philadelphia College of Art

MFA, Maryland Institute College of Art

Foundation Professors Emeritus

Edna Andrade

Robert McGovern

Richard Stetser

Crafts

James Makins

jmakins@uarts.edu
Chairperson
215-717-6100

The Crafts Department seeks to develop artists of originality and resourcefulness who can excel in the most competitive professional environment. Studio experience is provided in four major craft areas: ceramics, fibers, metals, and wood. There are also offerings in glass, plaster, and papermaking to complement the curriculum.

Each crafts area offers a balanced concentration in both the technical and aesthetic aspects of the medium. While practical training and specialized skills are necessary for creative ability, the conceptual and expressive evolution of each student is the essential focus of the department. An ongoing study of the contemporary crafts movement is seen as an integral element for those involved in the program. The range of faculty in each area provides the student with exposure to a diversity of professional perspective and experience.

Through an incisive and rigorous curriculum, the department prepares students for professional involvement in their craft.

Upon graduation, students elect to become independent artists, teachers, or designers, or find employment in industry. Individuals often combine these occupations in order to meet their individual needs and goals.

Crafts Faculty

Susie Brandt

Associate Professor
BFA, Philadelphia College of Art
MFA, The School of the Art Institute of Chicago

Sharon Church

Professor
BS, Skidmore College
MFA, School for American Craftsmen, Rochester Institute of Technology

William Daley

Professor Emeritus
BA, Massachusetts College of Art
MA, Columbia Teachers College

Christopher Darway

Senior Lecturer
BFA, Philadelphia College of Art

Larry Donahue

Adjunct Associate Professor
BFA, Philadelphia College of Art
MA, The University of the Arts

Rachel Fuld

Lecturer
BA, Oberlin College

Roland Jahn

Associate Professor
BA, MS, MFA, University of Wisconsin

Gabrielle Kanter

Lecturer
BFA, The University of the Arts
MFA, Cranbrook Academy of Art

Alec Karros

Visiting Assistant Professor
BFA, Philadelphia College of Art
MFA, Rhode Island School of Design

Lucartha Kohler

Senior Lecturer
Moore College of Art
Carnegie Mellon University

Jack Larimore

Adjunct Associate Professor
BS, Michigan State University

James Makins

Professor
BFA, Philadelphia College of Art
MFA, Cranbrook Academy of Art

Rod McCormick

Professor
BFA, Tyler School of Art, Temple University
MFA, Rhode Island School of Design

Kris Parker

Senior Lecturer
BFA, Maryland Institute
MFA, Tyler School of Art, Temple University

Diane Pepe

Adjunct Associate Professor
BFA, Carnegie Mellon University
MFA, University of New Mexico

Judith Schaechter

Adjunct Professor
BFA, Rhode Island School of Design

Warren Seelig

Distinguished Visiting Professor
BS, Philadelphia College of Textiles and Science
MFA, Cranbrook Academy of Art

Patricia Siembora

Lecturer
BFA, MAT, The University of the Arts

Lola Brooks Spier

Lecturer
BFA, State University of New York at New Paltz

Lizbeth Stewart

Associate Professor
BFA, Moore College of Art

Roy Superior

Professor
BFA, Pratt Institute
MFA, Yale University

Crafts

Bachelor of Fine Arts

123 credits

Foundation		Credits
Fall		
FP 110	Drawing	3.0
FP 120	2-D Design	3.0
FP 130	3-D Design	3.0
	Electives	1.5
HU 110 A	First Year Writing I	3.0
HU 103 A	Intro. to Modernism I	3.0
Fall Total		16.5
Spring		
FP 111	Drawing	3.0
FP 121	2-D Design	3.0
FP 131	3-D Design	3.0
	and/or	
FP 140	Time and Motion	3.0
	Electives	1.5
HU 110 B	First Year Writing II	3.0
HU 103 B	Intro. to Modernism II	3.0
Spring Total		16.5
Freshman Year Total		33.0
Sophomore		
Fall		
CR200 A	Projects I	3.0
CR XXX	Media Specific Course	3.0
CR XXX	Media Specific Course	3.0
HU 140 A	Art History Survey I	3.0
HU XXX	Liberal Arts	3.0
Fall Total		15.0
Spring		
CR200 B	Projects I	3.0
CR XXX	Media Specific Course	3.0
	Electives	3.0
HU140 B	Art History Survey II	3.0
HU XXX	Liberal Arts	3.0
Spring Total		15.0
Sophomore Year Total		30.0

Junior		Credits
Fall		
CR300 A	Projects II	3.0
CR XXX	Media Specific Course	3.0
CR XXX	Media Specific Course	3.0
	(300 level/advanced)	
	Electives	3.0
HU 253	History of Crafts	3.0
Fall Total		15.0
Spring		
CR300 B	Projects II	3.0
CR XXX	Media Specific Course	3.0
	(300 level/advanced)	
	Electives	3.0
HU XXX	Liberal Arts	6.0
Spring Total		15.0
Junior Year Total		30.0
Senior		
Fall		
CR400 A	Projects III	3.0
CR XXX	Media Specific Course	3.0
	(300 level/advanced)	
	Electives	3.0
HU XXX	Liberal Arts	6.0
Fall Total		15.0
Spring		
CR400 B	Projects III	3.0
CR XXX	Media Specific Course	3.0
	(300 level/advanced)	
	Electives	6.0
HU XXX	Liberal Arts	3.0
Spring Total		15.0
Senior Year Total:		30.0

Electives must include at least 9 studio credits outside of the Crafts offerings.

Crafts Curriculum Options

The Crafts curriculum has been designed to give the student flexibility in his or her choice of media concentrations. Some students may enter the Crafts Department knowing the specific medium in which they wish to concentrate. Other students may elect to divide their media-specific course work between two areas of potential concentration. Still others may want to pursue a mixed media approach to their Crafts education. All are possible, but careful attention must be paid to meeting departmental, college, and University requirements while pursuing personal interests.

Of the 42 credits required for a Crafts major, 18 of these credits are devoted to the core of Project Courses. The remaining 24 credits are to be taken elsewhere in the Crafts Department. However, it is important to note that 12 of those credits must be at the advanced (300-400) level.

Core Studio Projects Courses

Each semester all Crafts students take Projects, a core studio course. These courses provide aesthetic structure and involve discussion and investigation of broader Crafts issues, with critiques of the student's work. Students then have the freedom to choose from a variety of technique-based courses, which aid in developing that aesthetic. Emphasis is placed on the interdependency of all the arts, with particular attention given to the unique contribution of Crafts ideology and practice. As a co-requisite for Projects, each student must be enrolled in at least one 3-credit media-specific course in a major area of concentration: ceramics, fibers, jewelry, metalsmithing, and wood. These co-requisites must be at the appropriate 200 or 300 level. Glass is currently offered as a department elective.

Single Medium Concentration

Students entering the department knowing the specific medium in which they wish to concentrate from sophomore through senior year, take one 3-credit media-specific course in that concentration each semester of the three-year journey through the department. Four media-specific courses must be at the advanced level.

Dual Concentration

It is possible to have a dual concentration within the Crafts Department. If the student enters the sophomore year with an interest in two distinct media then, by taking the prerequisite of two courses at the 200 level early on, in the sophomore and junior years, the student can continue at the advanced level in these same two media during the junior and senior years. Two 3-credit courses at the advanced level in each concentration will fulfill the 12-credit advanced level requirement.

Multiple Media Concentration

It is possible to take courses during the sophomore and junior years in three or more media. However, this will require the greatest vigilance on the part of the student to meet all the requirements for graduation. Having sampled an array of introductory courses, the student must then take an additional introductory course in at least one medium in order to proceed to the advanced level. To meet the advanced level requirement as a multiple media student, it will be necessary to (a) take all 12 advanced credits in one medium or (b) use studio elective credits to take advanced level courses in additional media.

Media Specific Course Offerings:

CR 211 A/B	Introduction to Throwing
CR 212 A/B	Introduction to Handbuilding
CR 221 A	Introduction to Fibers and Mixed Media
CR 221 B	Introduction to Color and the Loom
CR 222	Constructed Surface
CR 223 A/B	Papermaking
CR 227	Experimental Costume Design
CR 231 A/B	Introduction to Glassblowing
CR 232	Stained Glass
CR 241 A	Body Adornment
CR 241 B	Introduction to Jewelry
CR 242	Introduction to Metalsmithing
CR 243	Jewelry Rendering and Design
CR 245	Art for the Body
CR 249	Enameling
CR 251	Introduction to Molding and Casting
CR 252	Plaster Workshop
CR 253	Ceramic Technology
CR 255	Large-Scale Handbuilding
CR 256	Ceramics
CR 261	Introduction to Wood
CR 277	Fabric Resists and Embellishment
CR 278	Fabric Printing
CR 279	Paper Casting
CR 280	Introduction to Metal Casting
CR 281	Introduction to Electroforming
CR 282	Metal Furniture
CR 283	Small-Scale Steelworking
CR 285	Introduction to Furniture
CR 286	Wood Carving
CR 287	Low-Tech Furniture
CR 322 A/B	Advanced Fibers Mixed Media
CR 329	Advanced Textile Design
CR 331	Advanced Glassblowing
CR 332	Advanced Fusing and Stained Glass
CR 370 A/B	Advanced Throwing
CR 371 A/B	Advanced Ceramics
CR 380 A/B	Advanced Jewelry/Metals
CR 381 A/B	Advanced Metals
CR 385 A/B	Advanced Furniture
CR 386	Advanced Wood

Fine Arts

Gerald Nichols
gnichols@uarts.edu
Chairperson
215-717-6495

The Fine Arts Department provides students an opportunity to explore both the common and diverse nature of the Fine Arts traditions of Painting/Drawing, Printmaking/Book Arts and Sculpture. On the sophomore level, students are introduced to the media and concepts of all three disciplines. In the junior year, students choose a major from one of the above studio areas to develop personal authority and commitment within the discipline. The senior year is focused on advanced studio practice and performance in the major. Upper-level Fine Arts seminars and studio classes are designed to foster an appreciation of the shared purposes and goals of the contemporary fine artist.

In addition to the major programs, the University offers a Digital Fine Arts concentration. See the listing of Minors and Concentrations for information on requirements.

Having encountered a diversity of concepts, attitudes and media, from charcoal to the computer, Fine Arts graduates find career opportunities as professional, exhibiting artists, curators and gallery personnel, critics, mural and portrait painters, decorative artists, set designers, printmakers, bookbinders, paper and book conservators, graphic designers, commercial printers, mold-makers, commercial sculptors, cinematic prop makers, special effects artists, and teachers at elementary, secondary, and university levels.

Painting/Drawing

Steven Jaffe
Coordinator
215-717-6495

The Painting/Drawing major provides a firm basis for students to develop a professional involvement with their work. A balance is sought between the acquisition of studio skills and the development of a critical intelligence.

Students are encouraged, through the rigor of studio activity, to understand the breadth of art in both its traditional and contemporary forms, and to gain increasing authority in their own work.

Courses evolve from the study of basic working methods and concepts to the refinements of personal vision and aesthetic judgment. In the final semester of the senior year, each student is required to complete a thesis project, which culminates in a formal presentation of a paper and an exhibition of a coordinated body of work.

The faculty of practicing professional artists represents a diversity of attitudes and ideals. Through the format of studio instruction, dialogue, and critique, they seek to instill in each student a habit of self-instruction, which will serve far beyond the program at the University.

The Painting/Drawing Department possesses its own gallery space where faculty, students, alumni, and invited artists have an opportunity to exhibit their work.

Studio activity is augmented by lectures, symposia, seminars, visiting artists, and field trips to museums and galleries.

Painting/Drawing Faculty

Eugene Baguskas
Associate Professor
BFA, Yale University

Charles Cooper
Senior Lecturer
BFA, Philadelphia College of Art
MFA, Yale University

Gerald Herdman
Associate Professor
Certificate, Cleveland Institute of Art
MFA, University of Pennsylvania

Sharon Horvath
Assistant Professor
BFA, The Cooper Union
MFA, Tyler School of Art, Temple University

Steven Jaffe
Associate Professor
BFA, Philadelphia College of Art
MFA, Tyler School of Art, Temple University

David Kettner
Professor
BFA, Cleveland Institute of Art
MFA, Indiana University

Nathan Knobler
Professor
BFA, Syracuse University
MA, Florida State University

Eileen Neff
Adjunct Professor
BA, Temple University
BFA, Philadelphia College of Art
MFA, Tyler School of Art, Temple University

Gerald Nichols
Professor
Diploma, Cleveland Institute of Art
MFA, University of Pennsylvania

Boris Putterman
Associate Professor
Diploma, Cooper Union School of Art
BFA, Philadelphia College of Art
MFA, Indiana University

Painting/Drawing

Bachelor of Fine Arts

123 credits

Foundation		Credits
Fall		
FP 110	Drawing	3.0
FP 120	2-D Design	3.0
FP 130	3-D Design	3.0
	Electives	1.5
HU 110 A	First Year Writing I	3.0
HU 103 A	Intro. to Modernism I	3.0
Fall Total		16.5
Spring		
FP 111	Drawing	3.0
FP 121	2-D Design	3.0
FP 131	3-D Design	3.0
	and/or	
FP 140	Time and Motion	3.0
	Electives	1.5
HU 110 B	First Year Writing II	3.0
HU 103 B	Intro. to Modernism II	3.0
Spring Total		16.5
Freshman Year Total		33.0
Sophomore		
Fall		
PT 202 A	Sophomore Painting	3.0
FA 222 A	Drawing: Form and Space	3.0
<i>Choose one course from the following three*:</i>		
SC 201	Sculpture I	3.0
PR 201	Relief/Monotype	3.0
PR 204	Screen Printing/Etching	3.0
HU 140 A	Art History Survey I	3.0
HU XXX	Liberal Arts	3.0
Fall Total		15.0
Spring		
PT 202 B	Sophomore Painting	3.0
<i>Choose one course from the following three*:</i>		
FA 222 B	Drawing: Form and Space	3.0
FA 223	Intro. to Figure Modeling	3.0
FA 205	Concepts/Works on Paper	3.0
<i>Choose one course from the following three*:</i>		
PR 201	Relief/Monotype	3.0
PR 204	Screenprinting/Etching	3.0
SC 202	Sculpture II	3.0
HU140 B	Art History Survey II	3.0
HU XXX	Liberal Arts	3.0
Spring Total		15.0
Sophomore Year Total		30.0

Junior		Credits
Fall		
FA 333 A	Attitudes and Strategies	3.0
PT 302 A	Junior Painting	3.0
	Electives	3.0
HU XXX	Liberal Arts	6.0
Fall Total		15.0
Spring		
PT 334	Junior Drawing	3.0
PT 302 B	Junior Painting	3.0
	Electives	3.0
HU XXX	Liberal Arts	6.0
Spring Total		15.0
Junior Year Total		30.0
Senior		
Fall		
PT 402 A	Senior Painting	3.0
FA 424	Drawing References	3.0
	Electives	6.0
HU XXX	Liberal Arts	3.0
Fall Total		15.0
Spring		
FA 460	Senior Fine Arts Seminar	1.5
PT 402 B	Senior Painting	4.5
	Electives	6.0
HU XXX	Liberal Arts	3.0
Spring Total		15.0
Senior Year Total:		30.0

** Painting Majors must take one sculpture course and one printmaking course*

Electives must include at least 9 studio credits outside the Painting offerings.

Printmaking/Book Arts

Lois M. Johnson

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Coordinator
215-717-6491

The Printmaking major bases its instructional program on the development and realization of visual ideas through multiple image-making processes. The primary objectives are to develop conceptual abilities and technical proficiencies, leading the student to acquire personal imagery and professional competence in printmaking media.

The department provides the expertise of a faculty of professional artists to study traditional and contemporary methods. The major graphic media explored include relief processes, etching (intaglio), lithography stone, metal plate, and offset and water-based screenprinting, and non-silver photographic printmaking. Courses in book and typographic design stimulate experimentation in unifying the elements of paper, prints, typography, and bookbinding.

Visiting artists, field trips, and guest lecturers supplement the studio experience. Using the city as an extended workshop, Print students attend seminars and museum collections. The Print Study Seminar is held in the Print Room at the Philadelphia Museum of Art and furnishes a unique opportunity to study original prints from the fifteenth through the twentieth centuries.

The main emphasis over the three-year undergraduate period of study is on the evolution of students as artists who make individualized demands upon the media. As with any study in the fine arts, the experience should be multidimensional, reflective of a broad range of personal and professional involvement, and reinforced with stimulation from related areas of interest, including drawing, painting, digital arts, photography, graphic design, illustration, sculpture, and crafts.

The undergraduate curriculum is enhanced by the graduate program in Book Arts/Printmaking. This two-year course of study of 60 credits culminates in a Master of Fine Arts Degree. The program provides the opportunity for the individual artist's expression in limited edition bookworks. Undergraduate students work alongside MFA candidates in studios, workshops, and some major and elective classes. (Students interested in the MFA degree in Book Arts/Printmaking should contact the Department of Printmaking or the Office of

Admission.)

Facilities

The Printmaking Department provides extensive facilities for water-based screen-printing, stone and plate lithography, relief, etching and non-silver photographic processes. The bookbinding room houses book presses, board shear, and a guillotine paper cutter. The letterpress studio contains three Vandercook presses for printing handset type and polymer plates with over 100 fonts of varied type. The offset lithography press room features a Davidson 901 offset press used by the students for hands-on experience.

Another important resource is the Borowsky Center for Publication Arts, which is equipped with a Heidelberg KORS offset press and a full darkroom for experimental and production printing of student, faculty and visiting artist works.

Printmaking/Book Arts faculty and students have been committed to the testing and integration of non-toxic printmaking processes and inks in the studios since the late 1970s.

Printmaking/Book Arts Faculty

Carol Barton

Senior Lecturer
BFA, Washington University

Denise Carbone

Senior Lecturer
BFA, Glassboro State College
MFA, The University of the Arts

Sandra Davis

Lecturer
BFA, The University of the Arts

James Dupree

Adjunct Assistant Professor
BFA, Columbus College of Art
and Design
MFA, University of Pennsylvania

James Green

Master Lecturer
BFA, Oberlin College
MPh, Yale University
MLA, Columbia University

Lois M. Johnson

Professor
BS, University of North Dakota
MFA, University of Wisconsin-Madison

Nathan Knobler

Professor
BFA, Syracuse University
MA, Florida State University

Hedi Kyle

Adjunct Associate Professor
Diploma, Werk-Kunstschule, Wiesbaden,
Germany

Peter Lister

Senior Lecturer
Certificate, Pennsylvania Academy of
the Fine Arts
The Barnes Foundation, Philadelphia

Mary Phelan

Associate Professor
BS, The College of Saint Rose
MA, University of Wisconsin-Madison

Rosae Reeder

Lecturer
BFA, Buffalo State University
MFA, The University of the Arts

Anthony Rosati

Adjunct Associate Professor
BA, Rider College
MFA, Tyler School of Art, Temple University

Laurel Schwass-Drew

Lecturer
BFA, The University of the Arts

Patricia M. Smith

Assistant Professor
BA, Immaculata College
MAEd, Philadelphia College of Art

Lori Spencer

Adjunct Assistant Professor
BFA, State University of New York,
Purchase
MFA, The University of the Arts

Sarah Van Keuren

Adjunct Professor
BA, Swarthmore College
MFA, University of Delaware

Printmaking/Book Arts

Bachelor of Fine Arts

123 credits

Foundation		Credits
Fall		
FP 110	Drawing	3.0
FP 120	2-D Design	3.0
FP 130	3-D Design	3.0
	Electives	1.5
HU 110 A	First Year Writing I	3.0
HU 103 A	Intro. to Modernism I	3.0
Fall Total		16.5
Spring		
FP 111	Drawing	3.0
FP 121	2-D Design	3.0
FP 131	3-D Design	3.0
	and/or	
FP 140	Time and Motion	3.0
	Electives	1.5
HU 110 B	First Year Writing II	3.0
HU 103 B	Intro. to Modernism II	3.0
Spring Total		16.5
Freshman Year Total		33.0
Sophomore		
Fall		
FA 222 A	Drawing: Form and Space	3.0
PR 201	Relief/Monotype	3.0
PT 202	Sophomore Painting	3.0
HU 140 A	Art History Survey I	3.0
HU XXX	Liberal Arts	3.0
Fall Total		15.0
Spring		
PR 204	Screen Printing/Etching	3.0
SC 201	Sculpture I	3.0
<i>Choose one course from the following three:</i>		
FA 222 B	Drawing: Form and Space	3.0
FA 223	Intro. to Figure Modeling	3.0
FA 205	Concepts/Works on Paper	3.0
HU 140 B	Art History Survey II	3.0
HU XXX	Liberal Arts	3.0
Spring Total		15.0
Sophomore Year Total		30.0

Junior		Credits
Fall		
FA 333 A	Attitudes and Strategies	3.0
PR 300	Lithography	3.0
PR 306	Print Study Seminar I	1.5
	Electives	3.0
HU XXX	Liberal Arts	6.0
Fall Total		16.5
Spring		
PR 333	Attitudes and Strategies	3.0
PR 301	Printmaking Workshop	1.5
PR 307	Book Arts:	
	Concepts and Structure	3.0
	Electives	3.0
HU XXX	Liberal Arts	6.0
Spring Total		16.5
Junior Year Total		33.0
Senior		
Fall		
PR 400	Advanced Workshop	3.0
PR 406	Print Study Seminar II	1.5
	Electives	6.0
HU XXX	Liberal Arts	3.0
Fall Total		13.5
Spring		
PR 420	Thesis Workshop	3.0
FA 460	Senior Fine Arts Seminar	1.5
	Electives	6.0
HU XXX	Liberal Arts	3.0
Spring Total		13.5
Senior Year Total:		27.0

Electives must include at least 9 studio credits outside the Printmaking/Book Arts offerings.

Sculpture

Jeanne Jaffe

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Coordinator

215-717-6102

The field of sculpture today is open and wide-ranging. Sculptors now create works that range from coin-sized medallion art to pieces that incorporate actual craters and other natural landforms. While some sculptors work with traditional materials such as clay and stone, others incorporate light and sound and video into their work. Figurative sculpture today can be either traditional modeled forms, or robotic forms that actually move. The expansive nature of sculpture provides a challenge to institutions that educate artists, and we take that challenge seriously.

The Sculpture department's aim is to provide a sound, balanced exposure to all the formal, technical and intellectual aspects of art, in preparation for the student's continued professional growth beyond the undergraduate years. To this end, our curriculum is structured to provide formal and technical instruction, while at the same time allowing for individual creative development. Seminar classes in the junior and senior years engage the student in discussions on sculpture theory, philosophy and critical thought.

Comprehensive facilities include fully equipped wood and metal shops, a foundry, a plaster shop and figure modeling studio, as well as an open studio for general use. Juniors and seniors have individual studios. A full-time shop supervisor provides technical assistance and supervision. Faculty members are all practicing professional sculptors, representing a wide variety of styles and interests. Classroom instruction is supplemented by visiting artists, gallery and museum visits in Philadelphia and field trips to New York and Washington D.C.

Our graduating students are recognized nationally for their creativity and diversity, and for their preparation for the next steps in their professional careers.

Sculpture Faculty

Harvey Citron

Adjunct Professor

BFAEd, Pratt Institute

Diploma, Academy of Fine Arts, Rome

Laura Frazure

Senior Lecturer

BFA, The University of the Arts

Jeanne Jaffe

Associate Professor

BFA, Tyler School of Art, Temple University

MFA, New York State College of Ceramics

at Alfred University

Elsa Johnson

Professor

BFA, Cooper Union

MFA, University of Pennsylvania

Mashiko Nakashima

Master Lecturer

Brooklyn Museum School of Art

Steve Nocella

Senior Lecturer

BFA, Philadelphia College of Art

MFA, University of Pennsylvania

Barry Parker

Professor

BFA, Eastern Michigan University

MFA, University of Massachusetts

John Phillips

Senior Lecturer

BA, Temple University

Jennie Shanker

Lecturer

BFA, Philadelphia College of Art

MFA, Yale University

Sculpture

Bachelor of Fine Arts

123 credits

Foundation		Credits
Fall		
FP 110	Drawing	3.0
FP 120	2-D Design	3.0
FP 130	3-D Design	3.0
	Electives	1.5
HU 110 A	First Year Writing I	3.0
HU 103 A	Intro. to Modernism I	3.0
Fall Total		16.5
Spring		
FP 111	Drawing	3.0
FP 121	2-D Design	3.0
FP 131	3-D Design	3.0
	and/or	
FP 140	Time and Motion	3.0
	Electives	1.5
HU 110 B	First Year Writing II	3.0
HU 103 B	Intro. to Modernism II	3.0
Spring Total		16.5
Freshman Year Total		33.0
Sophomore		
Fall		
SC 201	Sculpture I	3.0
FA 223	Intro. to Figure Modeling	3.0
<i>Choose one course from the following three:</i>		
PT 202 A	Sophomore Painting	3.0
PR 201	Relief/Monotype	3.0
PR 204	Screen Printing/Etching	3.0
HU 140 A	Art History Survey I	3.0
HU XXX	Liberal Arts	3.0
Fall Total		15.0
Spring		
SC 202	Sculpture I	3.0
<i>Choose one course from the following three:</i>		
PT 202 B	Sophomore Painting	3.0
PR 201	Relief/Monotype	3.0
PR 204	Screen Printing/Etching	3.0
HU 140 B	Art History Survey II	3.0
HU XXX	Liberal Arts	3.0
<i>Choose one course from the following three:</i>		
FA 222 B	Drawing: Form and Space	3.0
FA 223	Intro. to Figure Modeling	3.0
FA 205	Concepts/Works on Paper	3.0
Spring Total		15.0
Sophomore Year Total		30.0

Junior		Credits
Fall		
FA 333 A	Attitudes and Strategies	3.0
SC 251	Theories of Structure	1.5
	Sculpture Elective*	1.5
	Electives	3.0
HU XXX	Liberal Arts	6.0
Fall Total		15.0
Spring		
SC 333	Attitudes and Strategies	3.0
	Sculpture Elective*	3.0
	Electives	3.0
HU XXX	Liberal Arts	6.0
Spring Total		15.0
Junior Year Total		30.0
Senior		
Fall		
SC 401	Sculpture III	3.0
	Sculpture Elective*	3.0
	Electives	6.0
HU XXX	Liberal Arts	3.0
Fall Total		15.0
Spring		
SC 402	Sculpture III	3.0
FA 460	Senior Fine Arts Seminar	1.5
	Sculpture Elective*	1.5
	Electives	6.0
HU XXX	Liberal Arts	3.0
Spring Total		15.0
Senior Year Total		30.0

* *Sculpture Electives*

Choose from:

SC 220 A	Molding and Casting
SC 241	Intro. to Sculpture Projects
SC 242	Intro. to Sculpture Projects
SC 260 A	Structure of the Figure
SC 260 B	Structure of the Figure
SC 321	Carving
SC 421	Metals
SC 431 A	Advanced Figure Modeling
SC 431 B	Advanced Figure Modeling
SC 441	Advanced Projects
SC 442	Advanced Projects
SC 443	Projects in Figure Modeling

Electives must include at least 9 studio credits outside the Sculpture offerings.

Graphic Design

Debra Drodvillo

ddrodvillo@uarts.edu
Chairperson
215-717-6225

Graphic designers play a key role in our information-based society. They give form to the interface between users and our culture of rapidly proliferating products, places, processes, information, and services.

The Graphic Design Department, since its beginning, has sought to give students the basis to solve problems in communication in a way that merges concerns for fidelity to content, for the visual aesthetic, and for engaging the reader-viewer's rapport.

The faculty and students are engaged in a collaborative process of exploring the "New" as it emerges. For graphic design, the New has meant specifically the transformation of media, which affects how we create messages, how we transmit them, and understanding the changing landscape of design where media and culture intersect.

Throughout the three years of major concentration, problems in graphic communication are combined with exploratory and experimental studies in drawing, color, photography, typography, and emerging technologies. The curriculum is supplemented by special lecture programs; workshops with invited design firms; and on-site studio seminars in selected design offices and studios, paper and printing plants, museums and libraries, and with film and computer graphic producers.

Opportunities for additional study in fine arts, illustration, photography, animation, filmmaking, and emerging technologies are available.

Designers work across several media and venues—from handmade images to digital images, still images to time-based communications, and print-oriented problems to communications in cyberspace.

With successful completion of the program, students are prepared for entry-level positions as graphic designers with design studios, publishers, corporations, nonprofit institutions, governmental agencies, architects and planners, network or cable broadcasters, film and video producers, or advertising agencies.

The faculty are practicing professionals with distinguished records of accomplishment, sensitive and responsive to the changes in the field of design, yet not limited by its current practices.

Graphic Design Faculty

Hans Allemann

Adjunct Professor
Swiss National Diploma, School of Design,
Basel, Switzerland

Jan Almquist

Adjunct Professor
BFA, Philadelphia College of Art

Laurence Bach

Professor
BFA, Philadelphia College of Art
Certificate, Graduate Study, School of
Design, Basel, Switzerland

Jennifer Bernstein

Senior Lecturer
BA, Brown University
MFA, Yale University

John Connolly

Senior Lecturer
BFA, The University of the Arts
MFA, Yale University

Alan Coon

Lecturer
BFA, The University of the Arts

Debra Drodvillo

Assistant Professor
BFA, Cooper Union
MFA, Yale University

Inge Druckrey

Professor
AB, University of Basel, Basel, Switzerland
Swiss National Diploma, School of Design,
Basel, Switzerland

Richard Felton

Professor
BS in Design, University of Cincinnati
MFA, Yale University

Dorothy Funderwhite

Senior Lecturer
BFA, The University of the Arts
Certificate, Graduate Study, School of
Design, Basel, Switzerland

Marie Greco

Senior Lecturer
BFA, Philadelphia College of Art

Kenneth Hiebert

Professor Emeritus
BA, Bethel College
Swiss National Diploma, School of Design,
Basel, Switzerland

Peter Kery

Master Lecturer
BFA, Philadelphia College of Art

Deborah McSorley-Kery

Senior Lecturer
BFA, The University of the Arts

Chris Myers

Associate Professor
BA, University of Toledo
MFA, Yale University

Deborah Shmerler

Assistant Professor
BFA, Indiana State University
MFA, Virginia Commonwealth University

Kristie Williams

Senior Lecturer
BS in Design, University of Cincinnati
MFA, Yale University
Certificate, Graduate Study, School of Design,
Basel, Switzerland

Chris Zelinsky

Associate Professor
Swiss National Diploma, School of Design,
Basel, Switzerland

Graphic Design

Bachelor of Fine Arts

123 credits

Foundation		Credits
Fall		
FP 110	Drawing	3.0
FP 120	2-D Design	3.0
FP 130	3-D Design	3.0
	Electives	1.5
HU 110 A	First Year Writing I	3.0
HU 103 A	Intro. to Modernism I	3.0
Fall Total		16.5
Spring		
FP 111	Drawing	3.0
FP 121	2-D Design	3.0
FP 131	3-D Design	3.0
	and/or	
FP 140	Time and Motion	3.0
	Electives	1.5
HU 110 B	First Year Writing II	3.0
HU 103 B	Intro. to Modernism II	3.0
Spring Total		16.5
Freshman Year Total		33.0
Sophomore		
Fall		
GD 210	Letterform Design	3.0
GD 211 A	Descriptive Drawing	3.0
GD 213 A	Design Systems	3.0
	Electives	3.0
HU 140 A	Art History Survey I	3.0
Fall Total		15.0
Spring		
GD 212	Typography Fundamentals	3.0
EM 201	Electronic Media/Production I	1.5
GD 211 B	Descriptive Drawing	3.0
GD 213 B	Design Systems	3.0
	Electives	1.5
HU 140 B	Art History Survey II	3.0
Spring Total		15.0
Sophomore Year Total		30.0

Junior		Credits
Fall		
GD 306 A	Typography Emphasis	3.0
EM 202	Electronic Media/Production II	1.5
GD 311 A	Communications Studio	3.0
	Electives	1.5
HU 254	History of Comm. Design	3.0
HU XXX	Liberal Arts	3.0
Fall Total		15.0
Spring		
GD 306 B	Typography Emphasis	3.0
EM 203	Digital Interactive Techniques	1.5
GD 311 B	Communications Studio	3.0
	Electives	1.5
HU XXX	Liberal Arts	6.0
Spring Total		15.0
Junior Year Total		30.0
Senior		
Fall		
GD 411 A	Design Studio	3.0
GD 412 A	Problem-Solving	3.0
	Electives	3.0
HU XXX	Liberal Arts	6.0
Fall Total		15.0
Spring		
GD 411 B	Design Studio	3.0
GD 412 B	Problem-Solving	3.0
	Electives	3.0
HU XXX	Liberal Arts	6.0
Spring Total		15.0
Senior Year Total:		30.0

Electives must include 9 studio credits taken outside the Graphic Design offerings.

Illustration

Mark Tocchet

mtocchet@uarts.edu
Chairperson
215-717-6240

Illustrators give visual substance to thoughts, stories, and ideas. The Illustration Department prepares its students for entry into the fields of book and periodical publishing, promotion, advertising, design, and specialty fields.

Illustrators must call upon a broad range of traditional and up-to-date competencies to respond to today's visual problems. As visual communicators, illustrators need to be open-minded, eclectic, flexible, and imaginative. The illustrator's solution should be appropriate, intelligent, expressive, and visually engaging.

In order to prepare for a career in this competitive field, The University of the Arts Illustration student develops skills that encompass two-dimensional media: from painting and drawing to photography, design, production processes, and emerging opportunities in digital image-making. Students may concentrate on a design, a digital, or a pictorially oriented illustration curriculum. These skills are nurtured within a stimulating cultural climate provided by the resources of the faculty, visiting professionals, a gallery exhibition program, the university, and the city at large. Each student progresses from general competencies to a personal viewpoint, clarified career goals, a professional attitude, and a finished portfolio.

Illustration Faculty

Jonathan Barkat

Lecturer
BFA, The University of the Arts

Megan Berkheiser

Senior Lecturer
BFA, The University of the Arts
MFA, School of Visual Arts

Robert Byrd

Senior Lecturer
BFA, The University of the Arts

Christine Canera

Senior Lecturer
BFA, Philadelphia College of Art

Joseph DiPalma

Senior Lecturer
BFA, The University of the Arts

Russell Farrell

Senior Lecturer
BFA, The University of the Arts

Renee Foulks

Master Lecturer
BFA, Moore College of Art
MFA, Tyler School of Art, Temple University

Ralph Giguere

Adjunct Associate Professor
BFA, The University of the Arts

Linda Gist

Senior Lecturer
BFA, The University of the Arts

Al Gury

Master Lecturer
BA, St. Louis University

Sabin Howard

Senior Lecturer
BFA, Philadelphia College of Art
MFA, New York Academy of Art

Paul King

Visiting Assistant Professor
Certificate, Pennsylvania Academy
of Fine Art
BFA, Philadelphia College of Art
MFA, Boston University

Earl Lewis

Adjunct Associate Professor
BFA, MFA, Tyler School of Art,
Temple University

Michael Liddy

Senior Lecturer
BFA, The University of the Arts
MFA, School of Visual Arts

Tim O'Brien

Senior Lecturer
BFA, Paier College of Art

Phyllis Purves-Smith

Associate Professor
BFA, Cooper Union
MFA, Tyler School of Art, Temple University

David Rankin, III

Lecturer
BFA, The University of the Arts

Roger Roth

Senior Lecturer
BFA, Pratt Institute

Robert Stein

Professor
BFA, Massachusetts College of Art
MFA, Tyler School of Art, Temple University

Stephen Tarantal

Professor
BFA, Cooper Union
MFA, Tyler School of Art, Temple University

Mark Tocchet

Associate Professor
BFA, School of Visual Arts

Illustration

Bachelor of Fine Arts

123 credits

Foundation		Credits
Fall		
FP 110	Drawing	3.0
FP 120	2-D Design	3.0
FP 130	3-D Design	3.0
	Electives	1.5
HU 110 A	First Year Writing I	3.0
HU 103 A	Intro. to Modernism I	3.0
Fall Total		16.5
Spring		
FP 111	Drawing	3.0
FP 121	2-D Design	3.0
FP 131	3-D Design	3.0
	and/or	
FP 140	Time and Motion	3.0
	Electives	1.5
HU 110 B	First Year Writing II	3.0
HU 103 B	Intro. to Modernism II	3.0
Spring Total		16.5
Freshman Year Total		33.0
Sophomore		
Fall		
IL 200 A	Pictorial Foundation	3.0
IL 202 A	Figure Anatomy	3.0
IL 204	Typography	3.0
HU 140 A	Art History Survey I	3.0
HU XXX	Liberal Arts	3.0
Fall Total		15.0
Spring		
IL 200 B	Pictorial Foundation	3.0
IL 202 B	Figure Anatomy	3.0
PF 209	Photo. for Illustrators	3.0
HU 140 B	Art History Survey II	3.0
HU XXX	Liberal Arts	3.0
Spring Total		15.0
Sophomore Year Total		30.0

Junior		Credits
Fall		
IL 300 A	Illustration Methods	3.0
IL 301	Design Methods	3.0
IL 302	Figurative Communication	3.0
	Electives	3.0
HU XXX	Liberal Arts	3.0
Fall Total		15.0
Spring		
IL 300 B	Illustration Methods	3.0
IL 303	Figure Utilization	3.0
IL 304	Sequential Format* or	3.0
	Electives	
HU XXX	Liberal Arts	6.0
Spring Total		15.0
Junior Year Total:		30.0
Senior		
Fall		
IL 400 A	Illustration	3.0
IL 403 A	Senior Portfolio	3.0
	Electives	3.0
HU XXX	Liberal Arts	6.0
Fall Total		15.0
Spring		
IL 400 B	Illustration	3.0
IL 403 B	Senior Portfolio	3.0
	Electives	6.0
HU XXX	Liberal Arts	3.0
Spring Total		15.0
Senior Year Total		30.0

Electives must include at least 9 studio credits outside the Illustration offerings.

** Sequential Format is only required of Design/Studio Track Students*

Industrial Design

Jonas Milder

jmilder@uarts.edu
Chairperson
215-717-6250

The Industrial Design Department provides a professional education for those wishing to bring order, utility, aesthetics, and appropriateness to the products, contents, and processes of our modern global society. The program prepares students for careers in the design of products, environments, and design systems/strategies, integrating the design of communications, furniture, equipment, interfaces, and interiors/exhibits. Also addressed are issues of human factors research, computer-aided design, product development, manufacturing, business, and a host of other considerations related to the humanistic uses of technology.

Industrial Design involves considerable conceptual experimentation. An encompassing investigation into our evolving material-product culture and contemporary social issues provides a forum in which students may draw from diverse sources: high technology, fine arts, industrial production, architectural constructions, invention, social behavior, craft techniques, and contemporary design culture.

The department emphasizes the development of graphic, sculptural and spatial design skills as a complement to creative problem-solving, technical innovation, and effective communications during the solution of actual problems of design.

After initial coursework to introduce basic design, communication, and collaboration processes, including computer-aided design and model-making, students develop and apply theory, skill, and knowledge to functional design problems, many brought into the studio by industry. Visiting designers also bring knowledge of current design, manufacturing, and professional practices into studio and lecture courses, while visits to industry provide opportunities for direct observation and firsthand knowledge of design and manufacturing processes. Based on this foundation of skill, experience, and information, emphasis in the final semesters shifts to the responsibility for integration of the total design process by the individual student, who works directly with a client/sponsor on a thesis project prior to graduation. During the final semester, the

instructional focus shifts to career planning, portfolio preparation and the development of information-gathering and business communication skills to better prepare the student to enter the profession.

Due to the wide scope and creative, yet practical character of an Industrial Design education, many career opportunities await the graduate with consulting design firms, corporate design staffs, manufacturing facilities, exhibit houses, retailers, advertising/marketing agencies, research organizations, museums, educational institutions, and government agencies, all of whom recognize the need to constantly improve the appearance, manufacture, performance, and social value of their products.

Industrial Design Faculty

Michelle Barfoot

Senior Lecturer
BA, The University of Rhode Island
MID, The University of the Arts

Rama Chorpash

Assistant Professor
BSID, California College of Arts and Crafts

David Comberg

Adjunct Associate Professor
BFA, Massachusetts College of Art
MFA, Yale School of Art

Jean Gerth

Senior Lecturer
BSID, The Ohio State University

Anthony Guido

Associate Professor
BSID, The Ohio State University

Jamer Hunt

Assistant Professor
BA, Brown University
PhD, Rice University

Jonas Milder

Assistant Professor
BID, Fachhochschule fuer Gestaltung,
Germany
MID, Hochschule der Kuenste,
Berlin, Germany

Larry Mitnick

Associate Professor
BArch, Cooper Union
MArch, Harvard University

Barent Roth

Senior Lecturer
BSID, University of Illinois
MID, The University of the Arts

Pavel Ruzicka

Lecturer
MME, University of Engineering,
Czech Republic
MID, The University of the Arts

Industrial Design

Bachelor of Science

126 credits

Foundation		Credits
Fall		
FP 110	Drawing	3.0
FP 120	2-D Design	3.0
FP 130	3-D Design	3.0
	Electives	1.5
HU 110 A	First Year Writing I	3.0
HU 103 A	Intro. to Modernism I	3.0
Fall Total		16.5
Spring		
FP 111	Drawing	3.0
FP 121	2-D Design	3.0
FP 131	3-D Design	3.0
	and/or	
FP 140	Time and Motion	3.0
	Electives	1.5
HU 110 B	First Year Writing II	3.0
HU 103 B	Intro. to Modernism II	3.0
Spring Total		16.5
Freshman Year Total		33.0
Sophomore		
Fall		
ID 200 A	Studio 1: Projects	3.0
ID 220 A	Studio 2: Techniques	3.0
ID 214	Materials and Processes Sem.	3.0
HU 140 A	Art History Survey I	3.0
HU 251	History of Industrial Design	3.0
Fall Total		15.0
Spring		
ID 200 B	Studio 1: Projects	3.0
ID 220 B	Studio 2: Techniques	3.0
ID 290	Design Issues Seminar	3.0
	Electives	3.0
HU 140 B	Art History Survey II	3.0
Spring Total		15.0
Sophomore Year Total		30.0

Junior		Credits
Fall		
ID 300 A	Studio 3: Projects Studio	3.0
ID 320 A	Studio 4: Techniques	3.0
ID 327	Design Semantics Seminar	3.0
	Electives	3.0
HU XXX	Liberal Arts	6.0
Fall Total		18.0
Spring		
ID 300 B	Studio 3: Projects Studio	3.0
ID 320 B	Studio 4: Techniques	3.0
ID 326	Human Factors Seminar	3.0
HU XXX	Liberal Arts	6.0
Spring Total		15.0
Junior Year Total		33.0
Senior		
Fall		
ID 400 A	Studio 5: Projects Studio	3.0
ID 420 A	Studio 6: Professional Comm.	3.0
ID 490 A	Design Theory Seminar	3.0
HU XXX	Liberal Arts	6.0
Fall Total		15.0
Spring		
ID 400 B	Studio 5: Projects Studio	3.0
ID 420 B	Studio 6: Professional Comm.	3.0
ID 490 B	Design Practice Seminar	3.0
	Electives	3.0
HU XXX	Liberal Arts	3.0
Spring Total		15.0
Senior Year Total		30.0

Electives must include 9 studio credits taken outside the Industrial Design offerings.

Recommended Electives:

While none of the following is required for graduation, they are recommended by the department.

ID 113 Freshman ID
 ID 312 Architectonics
 PF 203 Portfolio Documentation
 CR 251 Intro. to Molding and Casting
 CR 252 Plaster Workshop
 EM 110 Computer Concepts
 EM 210 Digital Multimedia
 HU 452 Topics in Design

Media Arts

Harris Fogel

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Chairperson
215-717-6300

The Media Arts Department offers majors in photography, film/digital video, and animation, while providing elective classes to the University at large. The three-year curriculum of each major is built around a sequence of courses designed to move the student to a position of independence within the discipline. Many of our studio courses feature a written component to provide a balance between technical skills and the critical thinking and historical context necessary for a complete exploration of one's medium. An introduction to the fundamental ideas and techniques of the medium fills much of the sophomore year. During the two remaining years, the student is expected to refine techniques, develop a sense of personal vision, identify goals, and pursue activities directly related to professional practice.

The Media Arts Department provides extensive studio facilities and equipment for students enrolled in its courses. A nominal fee is required for access.

Philadelphia's professional resources have allowed the department to develop an extensive internship program for advanced Media Arts majors. This program allows students to gain professional experience while earning academic credit. Internship sponsors have included commercial photography studios; galleries; independent artists; animation, film, video, and multimedia production houses; television stations; medical facilities; magazine and book publishers; and digital imaging studios.

The Media Arts Department also offers minor concentrations in all three of its programs—film/digital video, animation, and photography—which are available to students outside of their major studio program. Those interested in this option should consult with both their major advisor and the Media Arts Department.

Media Arts Faculty

George Akerley

Adjunct Associate Professor
BM, Composition, Philadelphia
Musical Academy
MM, Composition, Philadelphia College
of Performing Arts

Laurence Bach

Professor
BFA, Philadelphia College of Art
Certificate, Graduate Study, School of
Design, Basel, Switzerland

Rick Barrick

Senior Lecturer
BA, University of Georgia
MFA, School of Visual Arts

Lowell Boston

Adjunct Assistant Professor
BFA, The University of the Arts
MFA, California Institute of the Arts

John J. Carlano

Adjunct Associate Professor
BFA, Philadelphia College of Art

Connie Coleman

Adjunct Professor
BFA, MFA, Rhode Island School of Design

John Columbus

Adjunct Associate Professor
BFA, Hartford Art School
MFA, Columbia University School
of the Arts

David Deneen

Senior Lecturer
BFA, The University of the Arts

Dominic Episcopo

Lecturer
BFA, The University of the Arts

Janyce Erlich-Moss

Senior Lecturer
BA, California State University
MFA, George Washington University

Alida Fish

Professor
BA, Smith College
MFA, Rochester Institute of Technology

Harris Fogel

Associate Professor
BA, Humboldt State University
MA, New York University
Judy Gelles
Senior Lecturer
BS, Boston University
MEd, University of Miami

David Graham

Associate Professor
BFA, Philadelphia College of Art
MFA, Tyler School of Art, Temple University

Matthew Hollerbush

Lecturer
BFA, The University of the Arts

Jenny Lynn

Senior Lecturer
BFA, Tyler School of Art, Temple University

Gabriel Martinez

Adjunct Associate Professor
BFA, University of Florida, Gainesville
MFA, Tyler School of Art, Temple University

Nicholas Muellner

Senior Lecturer
BA, Yale University
MFA, Tyler School of Art, Temple University

Michael O'Reilly

Lecturer
BS, Indiana University of Pennsylvania

Jeannie Pearce

Adjunct Professor
BFA, Rochester Institute of Technology
MFA, University of Delaware

John Phillips

Senior Lecturer

Barbara Proud

Senior Lecturer
BA, University of Delaware

Kathryn Ramey

Senior Lecturer
BA, Evergreen State University
MFA, Temple University

Maria Rodriguez

Senior Lecturer
BA, University of Virginia
MFA, Temple University

Kathy Rose
Senior Lecturer
BFA, Philadelphia College of Art
MFA, California Institute of the Arts

Peter Rose
Professor
BA, City College of New York

John Serpentelli
Senior Lecturer
BFA, MAT, The University of the Arts

Sandy Sorlien
Master Lecturer
BA, Bennington College

Karl Staven
Assistant Professor
BA, Yale University
MA, Harvard University
MFA, New York University

Tricia Treacy
Lecturer
BA, West Virginia University
MFA, The University of the Arts

Wendy Weinberg
Assistant Professor
BA, University of Michigan
MFA, Temple University

John Woodin
Senior Lecturer
BFA, University of New Orleans
MFA, Tyler School of Art, Temple University

Ken Yanoviak
Senior Lecturer
BA, Temple University

Photography

This major prepares students for a wide range of careers in photography by providing a solid grounding in traditional photography and digital imaging. In the sophomore year, students receive in-depth training in craft and ideas fundamental to photographic imaging. Technical exercises emphasize electronic imaging as well as traditional black-and-white and color processes. The curriculum covers both descriptive photography and more experimental manipulated image-making.

During the junior year, students consider photographic forms beyond the traditional print, such as the photographic book, non-silver processes, and installation work. Large-format photography and studio practice with its control of artificial lighting are also part of the junior curriculum. In both the junior and senior years, students may pursue the study of specialized interests on an elective basis, including illustration and editorial photography, photojournalism, environmental portraiture, creative portfolio development, advanced digital imaging, and professional practice.

The senior year is primarily devoted to the production of an independent body of work of the student's own choosing and direction. The senior thesis provides the opportunity to begin the process of self-definition as photographer and artist. A required junior-level course in photographic criticism, coupled with required classes in the history of photography, exemplifies the strong emphasis that the department places on critical thinking and self-expression in words as well as through photographs.

Each spring, the Media Arts Department hosts the Paradigm Lecture Series, an outstanding resource available to photography majors. Through this series, photographers of national and international reputation are invited by the department to visit the campus to discuss their work and meet with the students.

Photography Bachelor of Fine Arts

123 credits

Foundation		Credits
Fall		
FP 110	Drawing	3.0
FP 120	2-D Design	3.0
FP 130	3-D Design	3.0
	Electives	1.5
HU 110 A	First Year Writing I	3.0
HU 103 A	Intro. to Modernism I	3.0
Fall Total		16.5
Spring		
FP 111	Drawing	3.0
FP 121	2-D Design	3.0
FP 131	3-D Design	3.0
	and/or	
FP 140	Time and Motion	3.0
	Electives	1.5
HU 110 B	First Year Writing II	3.0
HU 103 B	Intro. to Modernism II	3.0
Spring Total		16.5
Freshman Year Total		33.0
Sophomore		
Fall		
PF 210 A	Intro. to Film I *	3.0
PF 211 A	Intro. to Photography I	3.0
	Electives	3.0
HU 140 A	Art History Survey I	3.0
HU 255	History of Photography	3.0
Fall Total		15.0
Spring		
PF 211 B	Intro. to Photography II	3.0
PF 217	Color Concepts *	3.0
	Electives	3.0
HU 140 B	Art History Survey II	3.0
HU XXX	Liberal Arts	3.0
Spring Total		15.0
Sophomore Year Total		30.0

Junior		Credits
Fall		
PF 311 A	Jr. Photography Workshop I	3.0
PF 313 A	Basic Photography Studio I	3.0
PF 315	Digital Photography Workshop *	3.0
HU XXX	Liberal Arts	6.0
Fall Total		15.0
Spring		
PF 311 B	Jr. Photography Workshop II	3.0
PF 313 B	Basic Photography Studio II	3.0
PF 415 A	Critical Issues in Photography	3.0
	Electives	3.0
HU XXX	Liberal Arts	3.0
Spring Total		15.0
Junior Year Total		30.0
Senior		
Fall		
PF 411 A	Sr. Photography Workshop I	3.0
PF 415 B	Critical Issues in Photography	3.0
	Electives	3.0
HU XXX	Liberal Arts	6.0
Fall Total		15.0
Spring		
PF 411 B	Sr. Photography Workshop	3.0
<i>Select one of the following three courses:</i>		
PF 323	Selected Topics: Photography	3.0
PF 413	Professional Practices	3.0
PF 499	Internship	3.0
	Electives	6.0
HU XXX	Liberal Arts	3.0
Spring Total		15.0
Senior Year Total		30.0

Electives must include 9 studio credits taken outside the Photography offerings.

** Can be taken either fall or spring semester.*

Film/Digital Video

The Film/Digital Video program in the Media Arts Department prepares students to work in Narrative, Documentary and Experimental filmmaking. At the same time, a solid preparation and foundation in craft has enabled an extremely high percentage of our graduates to enter the professional field as freelance editors, sound recordists, cinematographers, technicians, animators, screenwriters, and directors.

The Filmmaking major provides students with a background in all phases of film and video production, including film cinematography, videography, film and video editing, and sound/image manipulation. As in still photography, filmmaking students acquire a strong background in criticism, theory, and history of media. All Film/Video majors pursue at least one practical internship as part of the degree requirements.

The study of film and video at the University has been supplemented by a number of other activities, including the Paradigm Lecture Series. Through this series, which occurs each spring, film and video artists of national and international reputation visit the campus to conduct lectures and present screenings on their work.

Film/Digital Video

Bachelor of Fine Arts

123 credits

Foundation		Credits
Fall		
FP 110	Drawing	3.0
FP 120	2-D Design	3.0
FP 130	3-D Design	3.0
	Electives	1.5
HU 110 A	First Year Writing I	3.0
HU 103 A	Intro. to Modernism I	3.0
Fall Total		16.5
Spring		
FP 111	Drawing	3.0
FP 121	2-D Design	3.0
FP 131	3-D Design	3.0
	and/or	
FP 140	Time and Motion	3.0
	Electives	1.5
HU 110 B	First Year Writing II	3.0
HU 103 B	Intro. to Modernism II	3.0
Spring Total		16.5
Freshman Year Total		33.0
Sophomore		
Fall		
PF 210 A	Intro. to Film I	3.0
PF 211 A	Intro. to Photography I	3.0
WM 251	Narrative Cinema I *	3.0
	Electives	3.0
HU 140 A	Art History Survey I	3.0
Fall Total		15.0
Spring		
PF 210 B	Intro. to Film II	3.0
PF 212 B	Intro. to Animation II	3.0
WM 252	Narrative Cinema II **	3.0
HU 140 B	Art History Survey II	3.0
HU XXX	Liberal Arts	3.0
Spring Total		15.0
Sophomore Year Total		30.0

Junior		Credits
Fall		
PF 310 A	Jr. Cinema Production I	3.0
WM 219	Writing for Film	3.0
PF 320	Film Sound	3.0
HU XXX	Liberal Arts	6.0
Fall Total		15.0
Spring		
PF 310 B	Jr. Cinema Production II	3.0
PF 324	Film Forum: Selected Topics	3.0
PF 322	Media Technology	3.0
	Electives	3.0
HU XXX	Liberal Arts	3.0
Spring Total		15.0
Junior Year Total		30.0
Senior		
Fall		
PF 410 A	Sr. Cinema Production I	3.0
PF 424	Time: A Multi-disciplinary Sem.	3.0
	Electives	3.0
HU XXX	Liberal Arts	6.0
Fall Total		15.0
Spring		
PF 410B	Sr. Cinema Production II	3.0
PF 499	Internship	3.0
	Electives	6.0
HU XXX	Liberal Arts	3.0
Spring Total		15.0
Senior Year Total		30.0

Electives must include 9 studio credits taken outside the Film/Video offerings.

** WM 251 and WM 252 Narrative Cinema I & II are required of all Film/Video majors.*

*** WM 252 Narrative Cinema II can be counted as a studio elective, humanities, or liberal arts elective.*

Animation

The Animation program in the Media Arts Department prepares students to work in computer, traditional, stopmotion and experimental animation. The basic principles of animation can be applied to all forms of image and object manipulation. The program gives its graduates a strong understanding of timing and motion and a grounding in the wide variety of techniques available to the animator. Animation majors get a solid background in life drawing, traditional hand-drawn animation, stop-motion and experimental animation, and 2-D and 3-D computer animation. Animation majors choose the area(s) on which to focus as they construct their junior and senior thesis films.

This broad-based approach has allowed graduates to obtain professional positions in both the animation industry and as independent artists. Alumni become computer animators, directors, storyboard artists, production assistants, special-effects animators, and character designers.

Animation

Bachelor of Fine Arts

123 credits

Foundation		Credits
Fall		
FP 110	Drawing	3.0
FP 120	2-D Design	3.0
FP 130	3-D Design	3.0
	Electives	1.5
HU 110 A	First Year Writing I	3.0
HU 103 A	Intro. to Modernism I	3.0
Fall Total		16.5
Spring		
FP 111	Drawing	3.0
FP 121	2-D Design	3.0
FP 131	3-D Design	3.0
	and/or	
FP 140	Time and Motion	3.0
	Electives	1.5
HU 110 B	First Year Writing II	3.0
HU 103 B	Intro. to Modernism II	3.0
Spring Total		16.5
Freshman Year Total		33.0
Sophomore		
Fall		
PF 210 A	Intro. to Film I	3.0
PF 212 A	Intro. to Animation I	3.0
IL 205	Figure Drawing	
	for Animators	3.0
WM 251	Narrative Cinema I *	3.0
HU 140 A	Art History Survey I	3.0
Fall Total		15.0
Spring		
PF 210 B	Intro. to Film II	3.0
PF 212 B	Intro. to Animation II	3.0
PF 216	Computer Animation I ***	3.0
WM 252	Narrative Cinema II *	3.0
HU 140 B	Art History Survey II	3.0
Spring Total		15.0
Sophomore Year Total		30.0

Junior		Credits
Fall		
PF312A	Jr. Animation Workshop I	3.0
PF316	Computer Animation II***	3.0
PF325	Sound Design and Technology	3.0
HU XXX	Liberal Arts	6.0
Fall Total		15.0
Spring		
PF312B	Jr. Animation Workshop II	3.0
PF327	Moving Art: Animation Theory	3.0
	and Production	
	Electives	6.0
HU XXX	Liberal Arts	3.0
Spring Total		15.0
Junior Year Total		30.0
Senior		
Fall		
PF412A	Sr. Animation Workshop	3.0
<i>Select one course from the following two:</i>		
WM219	Writing for Film	3.0
PF424	Time: A Multidisciplinary Sem.	3.0
	Electives	3.0
HU XXX	Liberal Arts	6.0
Fall Total		15.0
Spring		
PF412B	Sr. Animation Workshop	3.0
PF324	Film Forum: Selected Topics	3.0
	Electives	3.0
HU XXX	Liberal Arts	6.0
Spring Total		15.0
Senior Year Total		30.0

Electives must include 9 studio credits taken outside the Animation offerings.

** WM 251 and WM 252 Narrative Cinema I and II are required of all Animation majors. WM 252 Narrative Cinema II can be counted as a studio elective, humanities, or liberal arts elective.*

*** IL 205 fulfills 3 credits of elective requirements.*

**** Can be taken either fall or spring semester.*

By the end of the junior year, it is strongly recommended that Animation majors have taken at least one of the following five advanced major electives for 3 studio elective credits:

- IL 202 Figure Drawing
- PF 326 Advanced 3-D Computer Animation
- PF 328 Selected Topics in Animation
- PF 330 Clay and Puppet Animation
- PF 331 Image and Performance

Film/Animation

Bachelor of Fine Arts

135 credits

Foundation		Credits
Fall		
FP 110	Drawing	3.0
FP 120	2-D Design	3.0
FP 130	3-D Design	3.0
	Electives	1.5
HU 110 A	First Year Writing I	3.0
HU 103 A	Intro. to Modernism I	3.0
Fall Total		16.5
Spring		
FP 111	Drawing	3.0
FP 121	2-D Design	3.0
FP 131	3-D Design	3.0
	and/or	
FP 140	Time and Motion	3.0
	Electives	1.5
HU 110 B	First Year Writing II	3.0
HU 103 B	Intro. to Modernism II	3.0
Spring Total		16.5
Freshman Year Total		33.0
Sophomore		
Fall		
PF 210 A	Intro. to Film I	3.0
PF 211 A	Intro. to Photography I*	3.0
PF 212 A	Intro. to Animation I*	3.0
IL 205	Figure Drawing	
	for Animators*	3.0
WM 251	Narrative Cinema I**	3.0
HU 140 A	Art History Survey I	3.0
Fall Total		18.0
Spring		
PF 210 B	Intro. to Film II	3.0
PF 212 B	Intro. to Animation II	3.0
PF 216	Computer Animation I*	3.0
WM 252	Narrative Cinema II**	3.0
HU 140 B	Art History Survey II	3.0
Spring Total		15.0
Sophomore Year Total		33.0

Junior		Credits
Fall		
PF 310 A	Jr. Cinema Production I	3.0
PF 312 A	Jr. Animation Workshop I	3.0
PF 316	Computer Animation II	3.0
PF 320	Film Sound	3.0
HU XXX	Liberal Arts	6.0
Fall Total		18.0
Spring		
PF 310 B	Jr. Cinema Production II	3.0
PF 312 B	Jr. Animation Workshop II	3.0
PF 327	Moving Art: Animation Theory	3.0
PF 322	Media Technology	3.0
HU XXX	Liberal Arts	6.0
Spring Total		18.0
Junior Year Total		36.0
Senior		
Fall		
PF 410 A	Sr. Cinema Production I	3.0
PF 412 A	Sr. Animation Workshop I	3.0
<i>Select one course from the following two:</i>		
WM 219	Writing for Film	3.0
PF 424	Time: A Multi-disciplinary Sem.	3.0
	Electives	3.0
HU XXX	Liberal Arts	6.0
Fall Total		18.0
Spring		
PF 410 B	Sr. Cinema Production II	3.0
PF 412 B	Sr. Animation Workshop II	3.0
PF 324	Film Forum: Selected Topics	3.0
PF 499	Internship	3.0
HU XXX	Liberal Arts	3.0
Spring Total		15.0
Senior Year Total		33.0

Electives must include 9 studio credits taken outside the Film/Animation offerings.

** Can be taken either fall or spring semester*

*** WM 251 and WM 252 Narrative Cinema I and II are required of all Film/Animation majors as part of the total liberal arts distribution.*

Art Education

Barbara Suplee

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Chairperson, Director
215-717-6053

Pre-Certification Concentration in Art Education

The teaching of art is a profession that allows for the artist-teacher's continued growth while nurturing the aesthetic and creative experiences of others. Recent national as well as statewide attention to education and to the role of the arts in education makes this an especially good time for students to consider becoming an art teacher and artist. In preparing students for careers in art education, the University is committed to the ideal of exemplary teachers who are also able to produce their own competent works. To that end, the University offers a flexible program of competency-based education at the undergraduate level to prepare students to complete a professional certification program after graduation or within a four-year undergraduate program plus an additional post-baccalaureate professional semester.

The Pre-Certification concentration is designed to be taken in conjunction with a regular studio major in the BFA program. In addition to meeting the requirements of a major studio department, students enrolled in the pre-certification concentration take courses in the Art Education Department, plus prescribed courses in liberal arts, photography, electronic media, and other studio areas which help fulfill the general liberal arts and studio electives requirements.

All candidates seeking certification to teach K-12 in Pennsylvania must complete 48 credits including 6 credits of college-level math and 6 credits of college-level English composition and literature prior to formal admission to the professional education program. Careful advising is essential.

Students enrolled in the Pre-Certification Concentration in Art Education must take and pass the Professional Writing Intensive course in the first semester of their senior year, prior to student teaching in the Post-Baccalaureate Student Teacher Program. A score of 80 percent or higher is passing. Students with scores of 80 to 89 percent will

be required to obtain remedial tutoring, and they must take and pass the department's "Writing Proficiency Exam" before they can student teach. Those who score below 70 percent may not be admitted to the Post-Baccalaureate Student Teacher Program. Students may test out of the Professional Writing Intensive course by taking and passing the department Writing Proficiency Exam.

The Art Education concentration provides a strong theoretical and practical foundation for teaching as a career. Through field experiences starting in the sophomore year, the student is able to explore teaching in a variety of traditional and alternative settings. Students are also provided with the necessary competencies in teaching Discipline-Based Art Education; and in meeting the state and national standards through special studies in education combined with liberal arts coursework in art history, aesthetics, criticism, social sciences, and studies in studio production.

The Pre-Certification Concentration may be taken in its entirety or in part to fit individual plans and needs. Students who complete the program will be able to enroll directly in the Post-Baccalaureate Teacher Program, in which they can complete the student-teaching requirement (AE 659, AE 552) in as little as one regular semester beyond the bachelor's degree. In addition, students must successfully complete the National Teachers Exam, PRAXIS Series, with satisfactory scores to qualify for the Pennsylvania Instructional I Certificate to teach Art K-12.

In another viable alternative, qualified graduates may enter the Master of Arts in Teaching program, in which it is possible to earn a master's degree and certification in as little as three semesters or two semesters and two summers.

Academic Regulations

Students working toward certification are required to maintain a 3.0 cumulative average in certification coursework. Admission to the Post-Baccalaureate Student Teacher Program is by permission of the department, based on satisfactory completion of all prerequisites, evidence of promise as a teacher demonstrated in prior coursework, and good academic standing. Students must maintain a "B" average in art education courses to be permitted to student teach. A grade of "B" or better in the Student Teaching Practicum is required for recommendation for certification.

Art Education Faculty

Paul Adorno

Adjunct Assistant Professor
AB, Georgetown University
MSEd, University of Pennsylvania

Raye Cohen

Adjunct Assistant Professor
BA, University of Pennsylvania
MFA, The University of the Arts

Diane Foxman

Senior Lecturer
BA, Antioch College
MA, Goddard College

Arlene Gostin

Associate Professor
BA, University of Delaware
MA, Philadelphia College of Art

Maria Lengauer

Lecturer
BFA, MAT, The University of the Arts

Slavko Milekic

Associate Professor
MSc, MD, Belgrade University, Yugoslavia
PhD, University of Connecticut

Susan Rodriguez

Adjunct Professor
BFA, MEd, Tyler School of Art,
Temple University

Kenneth Sakatani

Associate Professor
BFA, University of Southern California,
Los Angeles
MA, San Francisco State University
PhD, Stanford University

Barbara Suplee

Associate Professor
BFA, West Chester University
MEd, Tyler School of Art,
Temple University
PhD, Pennsylvania State University

JoAnn Wright

Lecturer
BA, Rutgers University
BA, Rowan University

Pre-Certification in Art Education

Foundation		Credits
Fall		
FP 110	Drawing	3.0
FP 120	2-D Design	3.0
FP 130	3-D Design	3.0
	Electives	1.5
HU 110 A	First Year Writing I	3.0
HU 103 A	Intro. to Modernism I	3.0
Fall Total		16.5
Spring		
FP 111	Drawing	3.0
FP 121	2-D Design	3.0
FP 131	3-D Design	3.0
	and/or	
FP 140	Time and Motion	3.0
	Electives	1.5
HU 110 B	First Year Writing II	3.0
HU 103 B	Intro. to Modernism II	3.0
Spring Total		16.5
Freshman Year Total		33.0

Sophomore

AE 200	Presentation Skills	1.0
AE 201	Intro. to Visual Arts Education	2.0
*HU 162	Individual and Society	3.0
*HU 270	Intro. to Aesthetics	3.0
*HU 181	Child and Adolescent Psychology	3.0
*HU 357	Modern Art (preferred) or Discipline Art History	3.0
	Math	3.0
Sophomore Year Total		18.0

Junior

AE 547+	Program Design and Methods: Elementary	3.0
*HU 462	American Social Values or	
*HU 363	Modern Culture	3.0
*HU 388	Perception or a Natural Science course	3.0
*HU 323	Arts Criticism	3.0
	Math	3.0
Junior Year Total		15.0

Senior

AE 599	Professional Writing Intensive	0.0
AE 533+	Art and Inclusionary Education	3.0
AE 559+	Saturday Practicum	3.0
AE 548+	Program Design and Methods: Secondary	3.0
Senior Year Total		9.0

Post-Baccalaureate Teacher Program Credits

AE 552	The Art of Teaching	3.0
AE 659+	Student Teaching Practicum	9.0
Post Baccalaureate Total		12.0

* These courses also count toward the liberal arts core of the bachelor's degree.

** Photography and computer competency are required for certification, with a minimum requirement of one course in each area.

+ These courses have a required field placement.

Required Studio Electives

Pre-Certification students should complete at least 3 credits in a two-dimensional medium if their major is in a three-dimensional area, and vice versa.

Other studio work must include at least one course each in photography, computer graphics, painting, drawing, ceramics and printmaking.

Recommended Electives in Art Education

AE 507	Educational Media A: Teaching and Learning	3.0
AE 509	Educational Media B: Planning and Management	3.0
AE 530	Interactive Media for Art and Museum Educators	3.0
AE 531	Multicultural Learning-Arts	3.0
AE 532	Design for Interdisciplinary Learning	3.0
AE 632	Applications of Interdisciplinary Learning	3.0

Art Therapy

Karen Clark-Schock
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Director
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Concentration in Art Therapy

Art therapy, a well-respected discipline within the human services professions, offers an exciting career opportunity for the studio art major. It utilizes art as a non-verbal means of communication and self-expression, and thereby provides a creative vehicle through which to explore personal problems as well as personal strengths and potentials. Art therapy recognizes that the entire art process, how it unfolds, the drawn forms and content, as well as the verbal associations, are all reflections of the individual client.

Art therapists work with children and adults of all ages in a variety of settings. These include psychiatric and medical hospitals, schools, clinics, community centers, nursing homes, and drug and alcohol treatment clinics. As members of a team, art therapists may work with physicians, psychiatrists, psychologists, social workers and educators. The art therapist uses artwork for both diagnosis and treatment. Art therapy may also be utilized as a means of promoting creativity and wellness, and may therefore be viewed as a force in the prevention of illness.

While enrolled in one of the BFA programs within the College, students may also elect a concentration in Art Therapy. This concentration introduces them to the discipline on the undergraduate level. This concentration gives students a chance to explore a career option while they are engaged in undergraduate study.

Students who do not wish to pursue the professional degree will nonetheless find that their study of art therapy is beneficial in other fields, particularly in education, and in their own personal development.

Students who elect the Art Therapy program take four designated courses in psychology and five courses in art therapy, each of which meets overall requirements toward the Bachelor of Fine Arts. At graduation, Art Therapy Concentration students receive a certificate of completion in Art Therapy along with the Bachelor of Fine Arts degree.

M.C.P. Hahnemann University

Students interested in applying to M.C.P. Hahnemann University for a master's degree in Art Therapy have the advantage of studying with faculty who teach in both UArts and M.C.P. Hahnemann programs. Course content and experience in the UArts undergraduate program provides excellent credentials for graduate study and, in particular, educational continuity with the graduate program at M.C.P. Hahnemann University.

Art Therapy Faculty

Karen Clark-Schock
Adjunct Associate Professor
BA, Rosemont College
MCAT, Hahnemann University
PsyD, Immaculata College

Nancy Gerber
Senior Lecturer
BS, Pennsylvania State University
MS, Hahnemann University

Susan Kaye-Huntington
Adjunct Assistant Professor
BA, New York University
MCAT, Hahnemann University
PsyD, Immaculata College

Art Therapy Concentration

Foundation		Credits
Fall		
FP 110	Drawing	3.0
FP 120	2-D Design	3.0
FP 130	3-D Design	3.0
	Electives	1.5
HU 110 A	First Year Writing I	3.0
HU 103 A	Intro. to Modernism I	3.0
Fall Total		16.5
Spring		
FP 111	Drawing	3.0
FP 121	2-D Design	3.0
FP 131	3-D Design	3.0
	and/or	
FP 140	Time and Motion	3.0
	Electives	1.5
HU 110 B	First Year Writing II	3.0
HU 103 B	Intro. to Modernism II	3.0
Spring Total		16.5
Freshman Year Total		33.0
Sophomore		
HU 181 A	Child and Adolescent Psychology	3.0
HU 181 B	Adult Psychology	3.0
Sophomore Year Total		6.0
Junior		Credits
Fall		
AT 300	Intro. to Art Therapy	3.0
HU 384	Abnormal Psychology	3.0
Fall Total		6.0
Spring		
AT 301	Social and Group Process	3.0
AT 304	Theories and Techniques of Art Therapy with Children and Adolescents	3.0
Spring Total		6.0
Junior Year Total		12.0
Senior		
Fall		
AT 305	Theories and Techniques of Art Therapy with Adults	3.0
HU 483	Theories of Personality	3.0
Fall Total		6.0
Spring		
AT 401	Senior Practicum	3.0
Spring Total		3.0
Senior Year Total:		9.0
Art Therapy Courses		15.0

College of Art and Design

Graduate Programs

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Graduate study in the College of Art and Design provides intensive professional preparation in a stimulating multi-arts environment. A select range of specialized graduate degrees in Fine Arts, Design, and Visual Arts Education features focused curricula, small classes, dedicated faculty, and access to outstanding facilities and resources.

All programs address interarts and/or interdisciplinary issues through both studio activity and the University Seminars on "Structure and Metaphor," and "Art and Society," which bring students together from all graduate programs at the College of Art and Design. Additionally, all MFA students take the University Seminar on "Criticism."

A University of the Arts education extends beyond the classroom and studio. Through partnerships, workshops, residencies, internships, and symposia, students engage the larger art, design, and education communities and interact with some of today's most important artists, designers, and educators in a broad range of disciplines.

The College of Art and Design offers these graduate programs: Master of Fine Arts degrees in Book Arts/Printmaking, Museum Exhibition Planning and Design; low-residency summer Master of Fine Arts degrees in Ceramics, Painting, or Sculpture; Master of Industrial Design; Master of Arts in Art Education; Master of Arts in Museum Communication; Master of Arts in Museum Education; Master of Arts in Teaching in Visual Arts.

Student Classification and Course Load

Graduate students must be enrolled for at least 9 credits to be considered full-time. Tuition for part-time graduate students is charged on a per credit basis.

Graduate student class status is determined as follows:

G1	up to 17.5 credits
G2	18 credits or more

Graduate Thesis Requirements

CAD graduate programs require each graduate student to meet specific thesis requirements. The requirements may include a thesis exhibition or project, and should be successfully completed once the student has fulfilled all other program requirements. Students must submit three copies of their thesis to their program director in order to qualify for the degree. One copy of the thesis remains with the department and two are submitted to the Greenfield Library.

Thesis Grading

The grade of "IP" ("In Progress") signifies that the student is making satisfactory progress toward completing the graduate thesis. This grade will apply only to graduate thesis courses where the student's thesis is still in progress.

This grade is available only for the following courses:

AE 649	Graduate Project/Thesis
MS 749 A/B	Thesis Development
ID 749	Master's Thesis Documentation
FA 795	MFA Thesis Exhibition

An "IP" grade acknowledges the fact that the final course product (thesis) may require some period of time past the semester of registration to complete. The "IP" grade will remain on the student's record until a final thesis grade is submitted by the instructor. In some cases, a student will be registered for thesis courses as a sequence (e.g., MS 749 A/B). When the final grade is submitted by the instructor, it will replace the "IP" grade. The "IP" grade is not computed in the grade point average.

In order to remain in good standing while the thesis is "in progress," the student must register for the thesis continuation fee for each semester he or she is not enrolled in course work.

Graduate Thesis Continuation Fee

A student who has completed all the course requirements for the master's degree and is currently working on the graduate thesis, either on or off-campus, must register and pay a graduate thesis continuation fee per semester until the thesis is completed and accepted. This registration, through the Office of the Registrar, is required in each succeeding semester, excluding the summer sessions, until all degree requirements are met. Students completing a degree in the summer must pay the thesis fee in the final summer semester.

Leave of Absence

A graduate student may take a leave of absence prior to the completion of all course work and with the program director's approval. Students may take a maximum of two one-semester leaves of absence throughout their course of study, either in sequence or as needed. Once the thesis has begun and all course work has been completed, students must register and pay for the thesis continuation fee for successive semesters and are not eligible for a leave of absence.

SUMFA students are limited to one off-semester leave of absence between the first and third summers. If a longer leave of absence is necessary, the student will be asked to take a full year's leave of absence.

Graduate Double Degree Policies

Graduate students already enrolled in a master's degree program at the University of the Arts may apply to simultaneously pursue a second master's degree. A second degree may be added only after the successful completion of at least one semester of graduate study, with a grade point average of at least 3.0. Students who are interested in this option must be aware that completion of two degrees will likely require additional time to complete and requires intensive advising and coordination of requirements.

Students currently enrolled in a master's degree program, who wish to pursue a second master's degree must request, in writing, that the Registrar forward a copy of their transcript and official file to the director of the program to which they are seeking admission. The director of the second program may require the student to submit materials for portfolio review, and may require additional letters of reference. The director of each graduate program is responsible for coordinating any required portfolio review. Portfolio requirements are listed on the Graduate Application or may be obtained directly from the graduate director or coordinator. Final acceptance into a double degree program must be approved by the Director of Graduate Programs.

1. A student may be awarded a particular degree from the University only once; i.e., once the student has earned an MA, he or she may not be awarded another MA.

2. A student may not receive two different master's degrees from the same program; i.e., he or she cannot pursue both the MA in Art Education and MAT in Visual Arts.

3. A student may earn up to two master's degrees, either simultaneously or sequentially.

4. If a student is approved for a double degree, and 6 credits are shared between the two programs, the student may transfer a maximum of 6 additional credits from an accredited institution.

5. A student who has completed one degree and wishes to matriculate in another does so by applying to the new program through the Office of Admission.

6. Students in the Summer MFA program who wish to pursue a second graduate degree will be charged the regular graduate tuition rate in the semesters in which they are pursuing two degrees.

Probation and Dismissal Policies

A cumulative GPA of 3.0 is required for good standing and for graduation for graduate students. If a student is unable to achieve a semester or cumulative GPA of 3.0, he or she will be placed on probation. If a 3.0 GPA and/or other conditions are not attained by the following semester, the student will be dismissed from the program. While on probation, a student will be ineligible to hold a graduate assistantship or to receive a University supplemental grant-in-aid or scholarship.

Summer Graduate Electives Policy

Students wishing to complete studio or liberal arts electives during university summer sessions may review pre-approved summer course offerings in the spring with their program advisor and may register for thesis courses only after obtaining approval and the signature of the CAD Graduate Coordinator. A maximum of 6 credits is transferrable to the graduate curriculum.

Degree Candidacy and Completion

Midway through their respective programs, graduate students' progress in their discipline and proposal for thesis will be reviewed by the appropriate Graduate Committee to formally determine whether a student becomes a degree candidate, and is ready to continue toward development and completion of the thesis or graduate project.

Graduate students have up to seven years from matriculation date to complete a two-year master's program, and up to six years, from matriculation date, to complete a one-year program.

Credit Duplication

No course, including graduate courses, which has satisfied undergraduate degree requirements, may be counted again for graduate credit.

Transfer Credit

A maximum of 6 credits of graduate credit may be transferred and applied toward the graduate degree requirements upon approval of the program director. All transfer credits must be graduate level classes or upper-level undergraduate classes taken for graduate credit at an accredited college or university, approved by the Registrar and the Graduate Director, and must be a "B" or higher grade.

Studio courses must be 300-level for graduate credit. 200 level courses may be taken with justification from the director and written approval from the Graduate Coordinator. Art Education Competency may be taken as an independent study.

Post-Baccalaureate Options

Crafts Studio Certificate Program

A Post-Baccalaureate Portfolio Development Program

The University's 30-credit certificate program offers an intensely focused education in crafts. The program is designed for those students with bachelor's degrees who wish to become proficient artists in one or more of the following areas: ceramics, fibers, glass, jewelry, metal-smithing, or wood. Courses dealing with technique, philosophy, and contemporary issues are aimed to develop an individual's portfolio for further graduate study or a career as an independent studio artist or design professional.

The Crafts Studio Program offers the studio component of the University's undergraduate crafts program in a focused one-and-one-half or two-year period. Students accepted to the program take a minimum of 7.5 credits to a maximum of 12 credits per semester.

Certificate students must take a minimum of 12 media-specific credits at the 300 course level. The prerequisite for 300-level courses is two 200-level courses in that same medium. However, if an applicant's portfolio indicates enough experience in a particular medium, 200-level prerequisites may be waived at the time of acceptance. See the preceding section for a listing of media-specific Courses.

Certificate students benefit from taking courses with degree candidates in a quality undergraduate program. In addition to technically oriented, media-specific courses, students take core courses involving design/theory issues, criticism, and professional/career practices.

Admission is by portfolio and interview. Students with little or no formal art training will be required to take Foundation courses. The program advisor (in consultation with the student) will set the number of required prerequisites. These may be taken in advance of, or concurrently with, the certificate program.

Post-Baccalaureate Teacher Program

Post-Baccalaureate Non-Degree Concentration

The Post-Baccalaureate Teacher Program is an intensive one-semester experience built around a twelve-week student teaching practicum, in which the student devotes six weeks to teaching at the elementary school level and six weeks to teaching at the middle or secondary school level under the guidance and supervision of master teachers and Art Education Department faculty.

The Post-Baccalaureate Teacher Program is only available to University of the Arts/College of Art and Design students the semester following receipt of the bachelor's degree, which must include all pre-certification requirements except AE 552 and AE 659. Students must also have a 3.0 GPA and be recommended by the Art Education department.

Prior to teaching in the Post-Baccalaureate Teacher Program, students must take the Professional Writing course or pass the Professional Writing Proficiency Exam with a score of 90 percent or higher. Those who score below 70 percent on the Professional Writing Proficiency Exam *after completing the Professional Writing Intensive course* may not be admitted to the Post-Baccalaureate Student Teacher Program.

The Pre-Certification Concentration, when coupled with the Post-Baccalaureate Teacher Program, is accredited by the Pennsylvania

Department of Education as an approved program to prepare students to receive the Instructional I Certificate to teach Art K-12.

Since June 1987, all applicants for certification in Pennsylvania must also take and pass all required tests in the PRAXIS Series, Professional Assessments for Beginning Teachers of the National Teachers Exam to qualify for the certificate.

Supplementary courses and activities complete the preparation of the future teacher to enter the profession.

Post-Baccalaureate Teacher Program		Credits
AE 552	The Art of Teaching	3.0
AE 659	Student Teaching Practicum	9.0
Post Baccalaureate Total		12.0

Art Education

Master of Arts

Barbara Suplee

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Chairperson, Director
215-717-6053

The Master of Arts in Art Education program at The University of the Arts is designed to develop the studio, intellectual, and professional education background of art educators, enabling them to meet advanced professional goals.

Coordinating professional education courses with work in liberal arts, graduate research, and a concentration in studio arts which include emerging digital and alternative media, the MA in Art Education Program offers custom-designed programs of study to meet individual needs. A series of graduate education seminars address historical and contemporary issues in art theory, criticism, and education. Drawing on the wide range of studio departments, nearly half of the program is reserved for work in one or more studio areas, museum studies, or liberal arts depending upon the student's particular background and career needs. The independent thesis or graduate project, which is normally completed in two semesters, may take the form of either an academic research paper or a graduate project in an appropriate format.

Designed for both established and new teachers, the degree may satisfy credit accrual requirements for permanent certification or lead to other career advancement. Graduates have also found the program relevant to positions in museum education, college (especially junior college) teaching, arts administration, educational media, and other related fields. Applicants must hold a bachelor's degree or equivalent with no fewer than 40 credits in studio work and 12 credits in art history with a "B" or better cumulative average. A teaching certificate is not required. Students not holding degrees in the visual arts can expect to complete 18 credits of foundation studies and/or up to 40 credits of studio work, depending upon faculty review of their portfolio.

The degree may also be taken in conjunction with the Certification Program in Art Education, thereby allowing the student to earn a master's degree plus Certification. The difference between this combination and the MAT (Master of Arts in Teaching), is the concentration in graduate

studio work and the research and thesis required for the MA degree. Full-time students may complete the MA program in one academic year plus a summer or three semesters. Part-time students may take coursework over as many as five years. Depending on the needs of the individual student, professional education courses and selected studio arts and liberal arts courses may be taken in the evenings and summers.

MA in Art Education Faculty

Raye Cohen

Adjunct Assistant Professor
BA, University of Pennsylvania
MFA, The University of the Arts

Anne El-Omami

Associate Professor
BFA, BA, University of Nebraska, Lincoln
MA, University of Nebraska

Nathan Knobler

Professor
BFA, Syracuse University
MFA, Florida State University

Slavko Milekic

Associate Professor
MSc, MD, Belgrade University, Yugoslavia
PhD, University of Connecticut

Larry Mitnick

Associate Professor
BArch, Cooper Union
MArch, Harvard University

Carol Moore

Associate Professor
BFA, MFA, Tyler School of Art,
Temple University

Susan Rodriguez

Adjunct Assistant Professor
BFA, MEd, Tyler School of Art,
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Kenneth Sakatani

Associate Professor
BFA, University of Southern California,
Los Angeles
MA, San Francisco State University
PhD, Stanford University

Barbara Suplee

Associate Professor
BFA, West Chester University
MEd, Temple University
PhD, Pennsylvania State University

Art Education

Master of Arts

36 credits

Summer		Credits
	Studio Electives	3.0
	Liberal Arts Elective	3.0
Summer Total		6.0
Fall		
AE 606	Research in Education:	
	Methods and Trends	3.0
GR 691	University Seminar:	
	Structure and Metaphor	3.0
AE 610	Graduate Studio Seminar	3.0
	Educational Media, Studio Arts, Museum Studies, Liberal Arts, or Art Therapy Concentration*	7.5
Fall Total		16.5
Spring		
AE 599*	Professional Writing Intensive	0
AE 602	History of Ideas in	
	Art and Museum Education	3.0
AE 649**	Graduate Project/Thesis	6.0
GR 692	University Seminar:	
	Art and Design in Society	3.0
	Educational Media, Studio Arts, Museum Studies, Liberal Arts, or Art Therapy Concentration*	1.5
Spring Total		13.5
Total Credits		36.0

* AE 599 must be taken and passed in the first semester of enrollment. Students may test out of the Professional Writing Intensive course by taking and passing the department Writing Proficiency Exam. (See course description for additional information.)

** AE 649 Graduate Project/Thesis may be taken as a 6 credit block or in two 3-credit blocks. To remain in good standing while the thesis is "in-progress," students must register for the thesis continuation fee for each semester they are not enrolled in course work. Students must be registered for the semester in which they defend their thesis, and until the thesis is completed and bound copies are submitted to the Art Education department.

Concentration in Educational Media

Kenneth Sakatani

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Director, Educational Media

215-717-6054

The Concentration in Educational Media, as part of a Master of Arts in Art Education, is designed to prepare graduate students to use, plan, and manage technology in the K-12 art curriculum and classroom. Educational media are those digital tools and applications used for creative and instructional purposes within a K-12 classroom and school setting. The use of educational media, therefore, is not solely for developing creative expression in students, but also as a means to support the teaching and learning of K-12 art.

Candidates for this Concentration are students with a background and training in both technology and art who want to integrate the use of technology into the teaching of art. Students in the Master of Arts in Art Education program who complete this Concentration will serve as classroom art teachers integrating technology into their curriculum and practice, and as technology leaders in their school and district.

Requirements

A Master of Arts in Art Education major must complete a total of 12 credits in required core and elective courses in technology for a Concentration in Educational Media. The other remaining 6 credits may be elective courses that the student chooses to advance his or her study of technology. In addition to these 12 credits toward a Concentration in Educational Media, the graduate thesis/project (6 credits) will be directed toward research involving the use of technology in art education. Competencies and specific requirements for the Educational Media Concentration are the following:

Technology Competencies

To acquire the following basic competencies in technology, a student may take University technology courses, workshops, and tutorials, including those offered through the Continuing Studies Professional Institute for Educators. Based on a review of portfolio and approval by the art education department, a graduate student may be excused from this requirement.

- Macintosh and Windows operating environments
- Navigation, menu, file management, transfer, and storage skills
- Productivity skills (word processing and spreadsheet)
- Navigational and information search and retrieval skills (Internet and World Wide Web)
- Electronic presentation skills (PowerPoint, etc.)
- Computer graphics knowledge, concepts, and skills (raster, vector, and web graphics)

Required Core Courses

Two related semester courses form the required core of the Concentration in Educational Media A: Teaching and Learning, and Educational Media B: Planning and Management. These two core courses are designed to be taken together as a yearlong sequence. Educational Media A: Teaching and Learning focuses on the conceptual, curricular, and instructional approaches and strategies needed to integrate digital technologies into the K-12 art classroom. Educational Media B: Planning and Management examines the issues and topics related to designing technology environments for K-12 art education.

Elective Courses

The purpose of the elective courses is to give the student concentrating in Educational Media the opportunity to explore specific interests involving technology. To that end, 6 credits must be used for further exploration in technology-related courses from the University.

Thesis/Project

A student in the Master of Arts in Art Education program with a Concentration in Educational Media will focus on a topic or idea related to technology in art education as part of his or her graduate thesis/project. The thesis/project in technology will be the culmination of study for a Concentration in Educational Media.

Art Education

Master of Arts with a Concentration in Educational Media

36 credits

Fall		Credits
AE 599*	Professional Writing Intensive	0
AE 507	Educational Media A: Teaching and Learning	3.0
GR 691	University Seminar: Structure and Metaphor	3.0
AE 606	Research in Art Education: Methods and Trends	3.0
	Elective (technology-based)	3.0
Fall Total		12.0
Spring		
AE 599*	Professional Writing Intensive	0
AE 509	Educational Media B: Planning and Management	3.0
AE 602	History of Ideas in Art and Museum Education	3.0
GR 692	University Seminar: Art and Design in Society	3.0
	Elective (technology-based)	3.0
Spring Total		12.0
Fall		
AE 530	Interactive Media for Art and Museum Educators	3.0
AE 610	Graduate Studio Seminar	3.0
AE 649**	Graduate Project/Thesis	6.0
Fall Total		12.0
Total Credits		36.0

* AE 599 must be taken and passed in the first semester of enrollment. Students may test out of the Professional Writing Intensive course by taking and passing the department Writing Proficiency Exam.

** AE 649 Graduate Project/Thesis may be taken as a 6-credit block or in two 3-credit blocks. To remain in good standing while the thesis is "in-progress," students must register for the thesis continuation fee for each semester they are not enrolled in course work. Students must be registered for the semester in which they defend their thesis, and until the thesis is completed and bound copies are submitted to the Art Education department.

Visual Arts

Master of Arts in Teaching

Barbara Suplee
bsuplee@uarts.edu
Chairperson, Director
215-717-6053

The Master of Arts in Teaching in Visual Arts is a professional degree program incorporating preparation for the Pennsylvania Instructional I Certificate to teach Art K-12, including a student teaching practicum. Additional coursework includes the history, theory, and practice of art education. Depending on the completeness of the student's background, the MAT Program provides a flexible mix of professional education, advanced studio, and liberal arts study in a 42-credit program which may be completed in three full semesters or two semesters and two summers.

Although the program normally leads to certification upon receiving the degree, all candidates must, in addition, successfully complete the National Teachers Exam, PRAXIS Series, with satisfactory scores to qualify for State certification. This unique degree program allows a student to obtain his/her certification requirements for teaching while also earning a master's degree recognized by potential employing school districts and educational institutions. In many cases this enables the MAT recipient to qualify for a higher salary and often preferred placement.

Applicants to the MAT Program should possess a BFA or BA degree in studio art with a minimum of 40 credits in studio and 12 credits in art history with a "B" or better cumulative average. They must have completed 6 credits of college-level Math and 6 credits of college-level English composition and literature prior to formal admission to the professional education program.

Applicants must also have satisfactorily completed the coursework and/or acquired competencies in fields relating to teacher certification described below. If any deficiencies exist, up to 16 corequisite credits may be completed concurrently with the degree and applied to elective requirements.

Corequisites:

- Course work in painting, drawing, ceramics, and printmaking
- 3 upper-division credits in a 3-D studio area, if a 2-D studio major for bachelor's degree
- 3 upper-division credits in a 2-D studio area, if a 3-D studio major for bachelor's degree
- Introduction to computers, preferably including graphic applications (required competency); minimum requirement of one course
- Basic Photography (required competency), minimum requirement of one course
- Art History, 12 credits, including at least one course in 20th-Century Art
- Introduction to Psychology or Child and Adolescent Psychology
- Sociology or Cultural Anthropology (may be satisfied by GR 692)
- Aesthetics (may be satisfied by GR 691)
- Art Criticism (may be satisfied by GR 691)
- Speech or Acting (recommended; may be satisfied by AE 200 Presentation Skills)
- 6 credits college-level math (prior to entry to the MAT program)
- 6 credits college-level English composition/literature (prior to entry to the MAT program)

MA in Teaching in Visual Arts Faculty

Paul Adorno
Adjunct Assistant Professor
AB, Georgetown University
MSEd, University of Pennsylvania

Raye Cohen
Adjunct Assistant Professor
BA, University of Pennsylvania
MFA, The University of the Arts

Anne El-Omami
Associate Professor
BFA, BA, University of Nebraska, Lincoln
MA, University of Nebraska

Diane Foxman
Senior Lecturer
BA, Antioch University
MA, Goddard College

Arlene Gostin
Associate Professor
BA, University of Delaware
MA, Philadelphia College of Art

Nathan Knobler
Professor
BFA, Syracuse University
MFA, Florida State University

Maria Lengauer
Lecturer
BFA, Philadelphia College of Art
MAT, The University of the Arts

Slavko Milekic
Associate Professor
MSc, MD, Belgrade University, Yugoslavia
PhD, University of Connecticut

Larry Mitnick
Associate Professor
BArch, Cooper Union
MArch, Harvard University

Carol Moore
Associate Professor
BFA, MFA, Tyler School of Art,
Temple University

Susan Rodriguez
Adjunct Professor
BFA, MEd, Tyler School of Art,
Temple University

Kenneth Sakatani
Associate Professor
BFA, University of Southern California,
Los Angeles
MA, San Francisco State University
PhD, Stanford University

Barbara Suplee
Associate Professor
BFA, West Chester University
MEd, Temple University
PhD, Pennsylvania State University

Joanne Wright
Lecturer
BA, Rutgers University
BA, Rowan University

Visual Arts

Master of Arts in Teaching 42 credits

Summer		Credits
AE 550***	Creative and Cognitive Development	3.0
AE 602**	History of Ideas in Art and Museum Education	3.0
Summer Total		6.0
Fall		
AE 599*	Professional Writing Intensive	0
AE 606	Research in Education	3.0
AE 547+	Program Design and Methods: Elementary	3.0
AE 548+	Program Design and Methods: Middle and Secondary	3.0
AE 559+	Saturday Practicum	3.0
AE 552	The Art of Teaching	3.0
	Unrestricted Electives	3.0
Fall Total		18.0
Spring		
AE 599*	Professional Writing Intensive	0
AE 659	Student Teaching Practicum	9.0
	Art Education	
	Technology Elective	3.0
	Unrestricted Electives	3.0
AE 533+	Art and Inclusionary Education	3.0
Spring Total		18.0
Total Credits		42.0

Note: Courses to satisfy requirements for the MAT are offered at varying times, allowing graduate students' programs to be customized to their needs.

** AE 599 must be taken and passed in the first semester of enrollment. Students may test out of the Professional Writing Intensive course by taking and passing the department Writing Proficiency Exam. (See course description for additional information.) Those who score below 70 percent on the Professional Writing Proficiency Exam after completing the Professional Writing course may not continue in the MAT program.*

*** May be taken either the summer or fall semester.*

**** May be taken in either the summer or fall semester.*

+These courses have a required field placement, and may be taken in either the fall or spring semester.

Book Arts/ Printmaking

Master of Fine Arts

Patricia M. Smith
psmith@uarts.edu
Director
215-717-6490

The MFA Program in Book Arts/Printmaking focuses on the book as a conceptual departure for art making and personal expression. A two-year, 60-credit program built upon the University's long tradition of involvement with the book and the printed image, it is open to qualified students with an undergraduate degree in liberal arts, design, photography, printmaking, or fine art.

Students explore the book as an art form that incorporates three-dimensional as well as two-dimensional structure, time and sequence, text and image. It embraces both the rich history of the book and the new processes and forms created by digital technology. Its concept of book arts includes fine-press printing and illustrated texts, visual and verbal narratives, and works that push the idea of a book toward expressions as different as sculpture and multimedia.

Important features of the program are its printmaking opportunities, its emphasis on investigating traditional and modern bookbinding, and its encouragement of writing and the use of text. Its situation in an arts university gives the students a unique opportunity to draw on other art areas—photography, graphic design, multimedia, crafts, and sculpture, among others.

The course of study, which is individually tailored to each student's interests and experience, encourages the development of new concepts, while offering proficiency in both traditional and contemporary processes. The core program of bookbinding, offset lithography, and letterpress courses is augmented by investigations into related fields of study in studio arts and colloquia and seminars on art and the book. Courses in the first semester intersect, reflecting the integration of skills and concepts integral to book arts. Through both years, students are encouraged to work on their writing. The second year concentrates on the MFA Thesis Exhibition under the supervision of an advisory committee.

Students frequently choose to use their elective credits for internships in professional laboratories and organizations and are welcome as interns in many prestigious conservation labs.

The MFA Program invites internationally recognized visiting artists and critics to give workshops, exhibit, speak about their work, address issues of entry into the profession, and critique the work of students. Distinguished artists are also frequently invited to produce books or prints in the Borowsky Center for Publication Arts; students are welcome to observe or assist in the printing process.

By the conclusion of the MFA program, the student will have developed the conceptual and technical skills necessary to teach, print, design, publish, curate, work in the fields of book and paper conservation, or open an independent studio or business.

Specialized Facilities

Students have individual workstations where light tables, storage space, book presses, and paper cutters are available. They enjoy full use of the University's well-equipped studios and specialized facilities, including studios for papermaking, non-silver photography, bookbinding, water-based screenprinting, letterpress, intaglio and relief printing, stone and paper lithography, and offset lithography. Stationary vertical and portable book presses, a board shear, tabletop shears, and a guillotine paper cutter are available for bookbinding. Letterpress facilities include five Vandercook proof presses, a photopolymer platemaking system, and over 400 drawers of monotype, foundry, and wood type. Five etching presses and four lithography presses are available for printing. Besides an ATF-Davidson offset press in the lithography pressroom, students have access to the Borowsky Center for Publication Arts, equipped with a Heidelberg KORS offset press and a full darkroom for experimental and production printing. An imaging lab houses a darkroom equipped with enlargers, horizontal and vertical copy-cameras, and a state-of-the-art filmsetting system integrated with the University's Macintosh computer labs. In the graduate Book Arts/Printmaking resource room, students can find book structure models, books, journals, and newsletters relating to book arts and printmaking, and professional materials on book artists, presses, and programs.

Students also have access to many of the University's other extensive facilities, including state-of-the-art computers, galleries, and the Greenfield Library, whose visual art collection (books, periodicals, and slides) is one of the largest among the nation's visual art schools. Its special collection of artists' books provides a valuable teaching resource.

Academic Requirements

A cumulative GPA of 3.0 is required for good standing and for graduation for graduate students. A qualifying review at the conclusion of the first year's coursework is required to continue in the program. The final semester culminates in a MFA Thesis Exhibition. Please refer to CAD Graduate Programs for further information on graduate requirements.

MFA in Book Arts/Printmaking Faculty

James Green

Master Lecturer

BFA, Oberlin College

MPh, Yale University

MLS, Columbia University

Lois M. Johnson

Professor

BSEd, University of North Dakota

MFA, University of Wisconsin-Madison

Nathan Knobler

Professor

BFA, Syracuse University

MFA, Florida State University

Peter Kruty

Master Lecturer

BA, University of Chicago

MLS, MA, University of Alabama

Hedi Kyle

Adjunct Associate Professor

Diploma, Werk-Kunstschule, Wiesbaden, Germany

Larry Mitnick

Associate Professor

BArch, Cooper Union

MArch, Harvard University

Carol Moore

Associate Professor

BFA, MFA, Tyler School of Art, Temple University

Mary Phelan

Associate Professor

BS, College of Saint Rose

MA, University of Wisconsin-Madison

Robin Rice

Adjunct Assistant Professor

BFA, Ohio Wesleyan University

MA, University of Missouri

Patricia M. Smith

Assistant Professor

BA, Immaculata College

MA, Philadelphia College of Art

Yoshida Hanga Academy, Tokyo

Lori Spencer

Adjunct Assistant Professor

BFA, State University of New York,

Purchase

MFA, The University of the Arts

Susan T. Viguers

Professor

BA, Bryn Mawr College

MA, University of North Carolina at Chapel Hill

PhD, Bryn Mawr College

Susan White

Lecturer

BFA, Moore College of Art

MFA, The University of the Arts

Book Arts/Printmaking

Master of Fine Arts

60 credits

Year One		Credits
Fall		
PR 600 A	Colloquium A: Text and Image	1.5
PR 610 A	Book Arts Studio; Color Mark	3.0
PR 612 A	Book Arts Studio*	4.5
PR 623 A	Bookbinding	1.5
PR 626	Offset Lithography*	1.5
	Free Electives	3.0
Fall Total		15.0
Spring		
PR 600 B	Colloquium B: History of the Book	1.5
PR 610 B	Book Arts Studio; Color Mark	3.0
PR 612 B	Book Arts Studio*	3.0
PR 623 B	Bookbinding	1.5
GR 692	University Seminar: Art and Design in Society	3.0
	Free Electives	3.0
Spring Total:		15.0
First Year Total		30.0

Year Two		Credits
Fall		
PR 700 A	Colloquium: Professional Practices	1.5
PR 710 A	MFA Thesis Studio	3.0
PR 711 A	MFA Thesis Studio: Thesis Exhibition	3.0
PR 723 A	Bookbinding	1.5
GR 691	University Seminar: Structure and Metaphor	3.0
	Free Electives	3.0
Fall Total:		15.0
Spring		
PR 700 B	Colloquium: Professional Practices	1.5
PR 710 B	MFA Thesis Studio	3.0
PR 711 B	MFA Thesis Studio: Thesis Exhibition	3.0
PR 723 B	Bookbinding	1.5
GR 791	University Seminar: Criticism	3.0
	Free Electives	3.0
Spring Total:		15.0
Second Year Total		30.0
Total Credits		60.0

* These courses may be taken for variable credit.

Ceramics, Painting, or Sculpture

Master of Fine Arts

Low Residency Program

Carol Moore

cmoore@uarts.edu

Director

215-717-6106

These studio-based Master of Fine Arts degree programs are intended to broaden and advance the conceptual, critical, historical, and practical knowledge needed to sustain a contemporary studio. The programs have been designed to meet the needs of artists holding BFA or BA degrees who are interested in pursuing an MFA in either Ceramics, Painting, or Sculpture within a time frame that accommodates their employment or academic year schedule.

Departing from the traditional semester format, students enter this three-year program in summer and complete the major portion of their work during three annual eight-week summer residencies of intensive, individually focused studio experience. In addition to exploration in the major, students pursue interdisciplinary investigations in studio topics common to each discipline and address contemporary critical issues and methodology in University graduate seminars.

During the fall and spring semesters, students complete independent studios, writing and research projects, and independent thesis preparations. Regional students maintain contact with studio faculty and present studio work at specific intervals throughout the off-campus semester and at final critiques held at the end of the fall and spring semesters. Non-regional students meet with assigned studio mentors in their geographic region for concurrent periodic and final critiques of in-progress and completed work. Off-campus writing and research projects are completed via mail or e-mail communication with seminar faculty. A final thesis review and exhibition is held following completion of the third summer.

Studios and Facilities

During residence at the University, summer MFA students enjoy access to well-equipped studios and facilities that support work undertaken in each discipline. These include: dedicated painting studios, three major gas kilns with 90, 40, and 30 cubic foot capacity, numerous electric kilns, wood and metal shops, carving studios, a forge, and foundry. Students are expected to locate off-campus studio space for work undertaken during the fall and spring independent studio semesters. In addition, students have access to the University's extensive facilities that include the Greenfield Library, whose visual arts collection ranks among the largest of the nation's visual art schools; state-of-the-art academic computing laboratories; numerous galleries and performance spaces; and the more than 100 museums and cultural institutions that comprise the extended campus of the city of Philadelphia. The cultural resources of New York and Washington, DC are only hours away.

Students will be challenged by the broadly diverse aesthetic and critical opinions of distinguished studio faculty and noted visiting artists and critics who are invited to participate in the program each summer.

Recent visiting artists and critics have included: Siah Armajani, Barry Bartlett, Jose Bedia, Paul Bloodgood, Tom Butter, William Daley, Arthur Danto, Heidi Fasnacht, Sharon Horvath, Komar and Melamid, Janet Koplos, Sean Landers, Winifred Lutz, Dominique Nahas, Lisa Orr, Sheila Pepe, Howardena Pindell, Elaine Reichek, Kathy Rose, Sandy Skoglund, Robert Storr, Stephen Tanis, George Trakas, Ursula Von Rydingsvard, and Leslie Wayne.

Summer MFA candidates are expected to follow the curriculum as structured in order to complete the program within three years and present a final thesis exhibition following the completion of the third summer.

Vermont Studio Center Graduate Study Exchange

The University of the Arts has a special relationship with the Vermont Studio Center in Johnson, Vermont. Summer Master of Fine Arts candidates who have completed the first year in the SUMFA program may apply to attend VSC during the off-campus fall and spring semesters by contacting the Director of the Summer MFA Programs.

Scholarships received during the summer session are not transferable for tuition payment during the off-campus fall and spring semesters.

MFA in Ceramics, Painting, or Sculpture Faculty

Tom Csaszar

Senior Lecturer

BFA, University of Pennsylvania

A. P. Gorny

Adjunct Associate Professor

BFA, The State University of New York at Buffalo

Institute dell'Arte, Siena, Italy

MFA, Yale University School of Art

Jeanne Jaffe

Associate Professor

BFA, Tyler School of Art, Temple University

MFA, New York State College of Ceramics

at Alfred University

Carol Moore

Associate Professor

BFA, MFA, Tyler School of Art, Temple University

Mary Murphy

Adjunct Assistant Professor

BA, Barnard College, Columbia University, New York

MFA, Tyler School of Art, Temple University

Eileen Neff

Adjunct Professor

BA, Temple University

BFA, Philadelphia College of Art

MFA, Tyler School of Art, Temple University

Gerald Nichols

Professor

Diploma, Cleveland Institute of Art

MFA, University of Pennsylvania

Barry Parker

Professor

BAE, Eastern Michigan University

MFA, University of Massachusetts

Tina Reuterberg

Adjunct Assistant Professor

Preparatory Studies Diploma, KVKonstkola

MFA, The School of Design and Craft,

University of Gotenborg

Robin Rice

Adjunct Assistant Professor

BFA, Ohio Wesleyan University

MA, University of Missouri

Jennie Shanker

Lecturer

BFA, MAT, The University of the Arts

MFA, Yale University

Ceramics, Painting, or Sculpture

Master of Fine Arts

60 credits

Year One	Credits
Summer I	
XX 610 Major Studio in Ceramics, Painting, or Sculpture	6.0
FA 611 Graduate Drawing	3.0
<i>Choose one of the following two:</i>	
GR 691 University Seminar: Structure and Metaphor	3.0
GR 692 University Seminar: Art and Design in Society	3.0
Summer Total:	12.0
Fall I	
FA 691 Independent Studio I in Ceramics, Painting, or Sculpture	3.0
FA 695 Independent Writing Project I	1.5
Fall Total:	4.5
Spring I	
FA 692 Independent Studio II in Ceramics, Painting, or Sculpture	3.0
FA 696 Independent Writing Project II	1.5
Spring Total:	4.5
First Year Total	21.0

Year Two	Credits
Summer II	
XX 611 Major Studio in Ceramics, Painting, or Sculpture	6.0
FA 610 Studio Topic	3.0
<i>Choose one of the following two:</i>	
GR 691 Structure and Metaphor or	3.0
GR 692 University Seminar: Art and Design in Society	3.0
Summer Total:	12.0
Fall II	
FA 781 Thesis Writing Project I in Ceramics, Painting, or Sculpture	1.5
FA 793 Thesis Preparation I	3.0
Fall Total:	4.5
Spring II	
FA 782 Thesis Writing Project II in Ceramics, Painting, or Sculpture	1.5
FA 794 Thesis Preparation II	3.0
Spring Total:	4.5
Second Year Total	21.0

Year Three	Credits
Summer III	
XX 710 Major Studio in Ceramics, Painting, or Sculpture	6.0
FA 612 Professional Practices	3.0
GR 791 University Seminar: Criticism	3.0
Summer Total:	12.0
Fall III	
FA 795 Thesis Exhibition	6.0
Fall Total:	6.0
Third Year Total	18.0
Total Credits	60.0

Note: Prefixes (XX) for the major studio courses reflect the student's area of concentration: Ceramics (CR), Painting (PT), or Sculpture (SC).

Industrial Design

Master of Industrial Design

Jamer Hunt

jhunt@uarts.edu

Director

215-717-6253

The Master's Program in Industrial Design is a graduate laboratory for postindustrial design. Students and faculty are actively exploring how to design for new social conditions in which behavioral, material, technological, and natural landscapes are shifting. We are committed to developing new models of design practice that are multidisciplinary, collaborative, and team-based. We stress process, with an emphasis on research, conceptualization, communication, and appropriate form-giving.

The program itself is a two-year, 60-credit curriculum consisting of studio, methods, and seminar courses. The curriculum is project-based, which means that each semester course content is integrated around studio-based projects. Projects range from the development of new urban industries to incubating independent publishing labels for hard and soft design. By providing research proposals, future studies, and case studies, we are promoting a new, more pro-active role for design education.

Because design is a collaborative profession, most studio projects will be team-based. During the first and third semesters of study, first-year students will work with second-year students in a shared studio. Semester two is more individually oriented. The final semester of the two-year program is devoted to a master's thesis in which the candidate will work more independently with a group of internal faculty and/or outside professionals to develop a thesis project that must advance the candidate's chosen field of study.

Like the program itself, the faculty represent a wide range of approaches to the practice of design. This means that students have access to currently practicing design professionals with backgrounds in fields ranging from architecture, graphic design, cultural anthropology, and psychology to industrial, systems and environmental design. The industrial design department thus offers a unique core faculty group who share a common philosophy and commitment to the design process.

We are an interdisciplinary program, so we welcome applicants from such diverse fields such as the fine arts, architecture, sociology, law, business, engineering, and information technologies. What unites the students is their enthusiasm for design and material culture, as well as an interest in the social impact of design on our society. All candidates must hold a bachelor's degree (or equivalent). In addition, in order to be accepted at the graduate level, all qualified applicants must demonstrate some form of professional involvement in a design-related field. Each candidate is then carefully selected to assure a comprehensive balance of disciplines in the program.

Specialized Facilities

In the graduate design studio, each student is provided with an Apple computer for his/her desktop, access to the University network, and a powerful suite of software; there are Windows NT machines, as well, for advanced 3-D modeling. The department also provides access to digital cameras and projectors for process documentation and presentation.

Master of Industrial Design Faculty

Anthony Guido

Associate Professor

BSID, The Ohio State University

Jamer Hunt

Director MID, Assistant Professor

BA, Brown University

PhD in Cultural Anthropology,
Rice University

Nathan Knobler

Professor

BFA, Syracuse University

MFA, Florida State University

Jonas Milder

Assistant Professor

BID, Fachhochschule für Gestaltung,
Germany

MID, Hochschule der Künste

Slavko Milekic

Associate Professor

MD, Belgrade University, Yugoslavia

MSc, PhD, University of Connecticut

Larry Mitnick

Associate Professor

BArch, Cooper Union

MArch, Harvard University

Carol Moore

Associate Professor

BFA, MFA, Tyler School of Art,
Temple University

Marek Walczak

Adjunct Professor

RIBA I and II, Architecture Association,
London

Industrial Design

Master of Industrial Design 60 credits

Year One		Credits
Fall		
ID 600	ID Seminar: Concepts and Contexts	3.0
ID 601	Graduate Design Studio	6.0
ID 620	Advanced Design Methods	3.0
	Elective	3.0
Fall Total		15.0
Spring		
ID 710	Advanced Project Tutorial I	6.0
ID 627	Human Factors: Interactivity	3.0
GR 692	University Seminar: Art and Design in Society	3.0
	Elective	3.0
Spring Total		15.0
First Year Total		30.0
Year Two		
Fall		
ID 700	ID Seminar: Professional Development	3.0
ID 602	Advanced Design Studio	6.0
ID 625	Advanced Computer Applications	3.0
GR 691	University Seminar: Structure and Metaphor	3.0
Fall Total		15.0
Spring		
ID 711	Advanced Project Tutorial II	6.0
ID 749	Master's Thesis Documentation	6.0
	Elective	3.0
Spring Total		15.0
Second Year Total		30.0
Total Credits		60.0

In addition to required courses, students take elective courses that enable them to pursue their specific interest, as well as overcome deficiencies in their design preparation. In certain cases, particularly for applicants from non-design undergraduate programs, it is necessary to complete specific courses in industrial design. These courses are selected from appropriate undergraduate courses and may not apply towards degree requirements.

Museum Studies

Jane Bedno

jbedno@uarts.edu
215-717-6327

Anne El-Omami

aelomami@uarts.edu
215-717-6051
Co-Chairpersons

The Museum Studies Department provides students with the skills and knowledge necessary to promote and enhance the relationship between museums and the public. In all three graduate museum programs, students take core courses addressing the character of museums, the nature of museum audiences, current museum practice, and the theory underlying museum practice.

Lecture courses, seminars, and studio courses allow students to understand the demands of museum practice, to understand past and current issues in the profession, to address the future needs of museums, to meet and talk with professionals in the field, and to acquire hands-on skills in the many areas of museum practice.

Students specialize in the areas of museum exhibition or museum education, or pursue a more general course of study focusing on the interface between the museum and the public. Most museum studies courses are open to all museum studies majors, and some are open to students from other departments who are interested in museum practice and professions. A wide range of concepts, experiences, and approaches are encountered, including hands-on visitor studies, on-site internships and practicums, and computer skills are developed for use in design, publication, museum record-keeping, interactive museum media, and museum outreach via the Web.

Museum Studies graduates find career opportunities as museum educators, creators of museum exhibitions, museum digital media specialists, program specialists, and in the ranks of museum administration dealing with the public: directorships, collections management and display, public relations, development, and related activities in museums, historic sites, zoos, aquariums, botanic gardens, and specialist consultancies.

Museum Communication

Master of Arts

Jane Bedno

jbedno@uarts.edu
215-717-6327

Anne El-Omami

aelomami@uarts.edu
215-717-6051
Co-Chairpersons

The MA in Museum Communication is a course of study in the contemporary theory and practice of museum work. Museum professionals seeking a graduate degree in museum studies for professional advancement, and museum volunteers who seek professional credentials to make the transition into professional museum work can acquire the skills, knowledge, and practical training in dealing with the public sector, with responsibilities that include museum publications, public relations, membership, development, record-keeping, outreach activities including Internet presence, and visitor services.

Organized within the traditional academic semester framework, with some short, intensive one- and two-week-long sessions during the winter and summer academic breaks, and annual international museum issues seminars, the Department of Museum Studies prepares those who seek careers as collections managers, exhibition developers, educators, and media and public affairs specialists. International museum professionals may further their careers through the acquisition of academic credentials and through a broader perspective and knowledge of current museum practices acquired in courses, seminars, special museum placements, internships, and a thesis. Course content and design, which bridge the academic and the professional, recognize the growing need for specialized museum training and preferences in a competitive job market for those with both graduate degrees and museum studies training. Graduates work in museums of anthropology, archaeology, fine art, history, natural history, science centers, zoos, arboretums, and national parks. Others find employment in government agencies, historical societies, historic sites and houses, and with private and corporate collections and foundations.

Full-time MA students undertake a three-semester academic course of study, and a 12-week (240-hour) internship placement. Those students studying for the MA in Museum Communication conclude their degree program through the submission of a

written thesis, thesis defense, and examination.

During each 15-week semester, students participate in lectures, seminars, workshops, and study visits to appropriate museums, historic sites, galleries, and government cultural agencies. All courses in the department welcome visiting scholars and museum professionals to give lectures and hold discussion groups on aspects of museum practice.

The department of Electronic Media, the Master of Industrial Design program, and the College of Media and Communication contribute to the graduate student's education through inter-departmental course work, workshops, seminars, and interdisciplinary special projects.

Applicants to the Master of Arts in Museum Communication should possess a BFA, BA, or BS degree, demonstrated work experience in the museum field or in related institutions/consultancies, or discipline-based training and the intention of utilizing this specialized training in a museum context, and basic word processing and Internet research skills.

MA in Museum Communication Faculty

Ed Bedno

Adjunct Professor

BFA, Art Institute of Chicago
MS/GD, Institute of Design,
Illinois Institute of Technology

Jane Bedno

Professor

BA, Roosevelt University
JD, College of William and Mary

Elizabeth Bogle

Adjunct Associate Professor

BFA, Philadelphia College of Art

Allegra Burnette

Senior Lecturer

BA, Dartmouth College
MFA, The University of the Arts

Eddie Chernoff

Master Lecturer

BA, Rutgers University
MEd, Temple University

Tom Cszasz

Senior Lecturer

BFA, University of Pennsylvania

Barry Dornfeld

Associate Professor

BA, Tufts University
MA, PhD, University of Pennsylvania

Anne El-Omami

Associate Professor

BFA, BA, University of Nebraska, Lincoln
MA, University of Nebraska

Jamer Hunt

Assistant Professor

BA, Brown University
PhD, Rice University

Nathan Knobler

Professor

BFA, Syracuse University
MFA, Florida State University

Slavko Milekic

Associate Professor

MSc, MD, Belgrade University
PhD, University of Connecticut

Larry Mitnick

Associate Professor

BArch, Cooper Union
MARCH, Harvard University

Carol Moore

Associate Professor

BFA, MFA, Tyler School of Art,
Temple University

Tom Porett

Professor

BS, University of Wisconsin
MS, Institute of Design,
Illinois Institute of Technology

Danielle Rice

Master Lecturer

BA, Wellesley College
MPH, PhD, Yale University

Robin Rice

Adjunct Assistant Professor

BFA, Ohio Wesleyan University
MA, University of Missouri

Portia Hamilton Sperr

Adjunct Associate Professor

Diploma in Pedagogy, Assoc.
Montessori International
BA, Barnard College

Museum Communication

Master of Arts

45 credits

Year One		Credits
Fall		
MS 501	Museum Seminar: The Museum	3.0
MS 508	The Museum Audience	3.0
MS 600	Museology	3.0
GR 691	University Seminar: Structure and Metaphor	3.0
	Elective*	3.0
Fall Total		15.0
Spring		
MS 601	Issues in Museums Seminar	3.0
MS 740	Thesis Research	3.0
MS 749 A	Thesis Development	1.5
	Elective*	3.0
	Elective*	3.0
GR 692	University Seminar: Art and Design in Society	3.0
Spring Total		16.5
First Year Total		33.0
Year Two		
Summer		
MS 759	Museum Internship	3.0
Summer Total		3.0
Fall		
MS 602	Museum Governance: Legal Issues, Ethics in Museums	3.0
MS 749 B	Thesis Development	1.5
	Elective*	3.0
	Elective*	3.0
Fall Total		10.5
Second Year Total		13.5
Total Credits		45.0

* 9 credit hours of electives must be in Museum Studies

Museum Education

Master of Arts

Anne El-Omami

aelomami@uarts.edu

Director

215-717-6051 or 717-6050

The Master of Arts in Museum Education is a concentrated program focused on the development and implementation of appropriate pedagogical practices and critical/interpretive skills for communicating to the public about culture and the arts. Coursework comprises three distinct areas: a broad education core addressing theory and methods, a concentration in museum studies and practices, and a professional core including research and an internship with a cooperating museum.

Applicants should have had a core of at least 40 credits in the arts, liberal arts, and/or communications, with a minimum of 18 credits in art history (or 12 credits in art history and 6 credits in anthropology or communications). This degree is an appropriate option for those with a strong commitment to providing educational programming within a museum context or alternative site, as well as for teachers who wish a concentration in museum education so they may utilize museum resources more effectively in the classroom.

Museums and galleries worldwide are becoming more dependent upon their audiences for support. The role of museums is changing to meet audience demands, including expectations for more relevant and accessible public educational programming to promote cultural knowledge and interests. This growing trend has created a greater demand for well-trained professionals with special knowledge and expertise in planning and implementing museum programs. Additionally, current educational theory and methodology embrace the inclusion of art history, criticism, and aesthetics as critical components of the arts education curriculum, all areas heavily dependent upon museums for exemplary resources and reference. The MA in Museum Education focuses on a wide variety of museums and institutions with similar missions and operations and prepares educators to function within the changing context of contemporary schools, museums, and related institutions. The MA in Museum Education may be completed in two semesters and a summer or in three semesters.

The Museum Studies core may be taken separately or in conjunction with another master's program at The University of the Arts. The core includes courses from the museum studies core and may also include the Graduate Museum Project and Internship with special approval. This series of courses may be combined with the Master of Arts in Teaching in the Visual Arts, the Master of Arts in Art Education, or the MFA in Museum Exhibition Planning and Design.

MA in Museum Education Faculty

Paul Adorno

Adjunct Assistant Professor

AB, Georgetown University

MSEd, University of Pennsylvania

Ed Bedno

Adjunct Professor

BFA, Art Institute of Chicago

MS/BD, Institute of Design,

Illinois Institute of Technology

Jane Bedno

Professor

BA, Roosevelt University

JD, College of William and Mary

Anne El-Omami

Associate Professor

BFA, BA, University of Nebraska, Lincoln

MA, University of Nebraska

Nathan Knobler

Professor

BFA, Syracuse University

MFA, Florida State University

Slavko Milekic

Associate Professor

MSc, MD, Belgrade University, Yugoslavia

PhD, University of Connecticut

Larry Mitnick

Associate Professor

BArch, Cooper Union

MArch, Harvard University

Carol Moore

Associate Professor

BFA, MFA, Tyler School of Art,

Temple University

Tom Poret

Professor

BS, University of Wisconsin

MS, Institute of Design,

Illinois Institute of Technology

Danielle Rice

Master Lecturer

BA, Wellesley College

MPH, PhD, Yale University

Robin Rice

Adjunct Assistant Professor

BFA, Ohio Wesleyan University

MA, University of Missouri

Kenneth Sakatani

Associate Professor

BFA, University of Southern California,

Los Angeles

MA, San Francisco State University

PhD, Stanford University

Portia Hamilton Sperr

Adjunct Associate Professor

Diploma in Pedagogy, Assoc.

Montessori International

BA, Barnard College

Barbara Suplee

Associate Professor

BFA, West Chester University

MEd, Temple University

PhD, Pennsylvania State University

Museum Education

Master of Arts

36 credits

Year One		Credits
Fall		
AE 606	Research in Education: Methods and Trends	3.0
GR 691	University Seminar: Structure and Metaphor	3.0
AE 550	Creative and Cognitive Development	3.0
MS 510	Museum Education Practicum	3.0
MS 508	The Museum Audience	3.0
MS 658	Museum Education Internship	3.0
Fall Total		18.0
Spring		
MS 622	Media for Museum Communication	3.0
MS 615	Educational Programming for Museums and Alternative Sites	3.0
MS 648	Graduate Museum Project	3.0
MS 658	Museum Education Internship	3.0
<i>Choose one of the following two:</i>		
MS 501	Museum Seminar: The Museum	3.0
MS 600	Museology	3.0
GR 692	University Seminar: Art and Design in Society	3.0
Spring Total		18.0
Total Credits		36.0

Additional elective courses are encouraged in interactive media, multicultural learning arts, design for interdisciplinary learning, history of ideas in art and museum education, and media for museum communication.

Museum Exhibition Planning and Design

Master of Fine Arts

Jane Bedno

jbedno@uarts.edu

Director

215-717-6327

Recognized formally by the American Association of Museums since 1981, the field of exhibition planning and design has become a demanding, fast-growing profession as museums respond to the demand for exhibitions addressed to public needs and interests. With the cooperation of a group of major regional museums, following the guidelines established by N.A.M.E. (National Association for Museum Exhibition), The University of the Arts offers a two-year, 60-credit Master of Fine Arts degree which prepares students for professional careers in the development and design of exhibits for museums and other interpretive centers, focusing on methods of presentation for collections, while exploring the full range of exhibition communication and methodology.

Representatives of cooperating museums and the University faculty offer a curriculum that addresses the conceptualization, research, organization, design, and production of museum exhibits, and educational presentations, utilizing a variety of techniques and media. It also explores exhibit programming, evaluation and management methods applicable in a wide range of museum situations. Visiting experts teach many aspects of museum presentation, education, and management, and students make formal visits to design departments, production shops, galleries, exhibits, and programs in numerous museums, service providers and consultancies in Philadelphia, the Mid-Atlantic Region, Washington DC, and New York.

Students undertake a thesis project and a supervised museum internship related to their career interests during the second year of the program. To preserve the intimate contact with museum professionals and to guarantee participants studio facilities, the program is limited to nine entrants per year.

Most candidates for this program will have previously completed a baccalaureate degree in industrial, graphic, interior, or architectural design and demonstrate an acceptable level of professional accomplishment through a portfolio or another appropriate means. Alternatively, they may seek admission with a baccalaureate in a discipline related to a particular career direction, and take courses to develop the necessary background in design. Students from non-design, non-art backgrounds are also encouraged to apply.

The first year provides a basic understanding of the exhibition process, with the first semester focused on conceptual development, planning, systems, and intellectual analysis of problems, and the second on the practical implementation of concepts and on understanding materials and methods of exhibition design and production. The second year is dedicated to practice of skills learned during the first year, and practical exposure to actual exhibition development practice in museums and museum consultancies. Activities during the final semester are focused primarily on thesis development and completion.

Specialized Facilities

The graduate studios in Museum Exhibition Planning and Design feature direct student access to a computer-aided design center. The Computer-Aided Design facility and the academic computing laboratories are completely equipped computer centers dedicated to drafting, rendering, desktop publishing, computer-aided graphic design, multimedia, and illustration. Students get installation experience through the University galleries and regional institutions.

MFA in Museum Exhibition Planning and Design Faculty

Ed Bedno

Adjunct Professor

BFA, Art Institute of Chicago

MS/GD, Institute of Design,

Illinois Institute of Technology

Jane Bedno

Professor

BA, Roosevelt University

JD, College of William and Mary

Elizabeth Bogle

Adjunct Associate Professor

BS, Philadelphia College of Art

Allegra Burnette

Senior Lecturer

BA, Dartmouth College

MFA, The University of the Arts

Eddie Chernoff

Master Lecturer

BA, Rutgers University

MEd, Temple University

Tom Csaszar

Senior Lecturer

BFA, University of Pennsylvania

Alice A. Dommert

Senior Lecturer

BS, Architecture, Louisiana State University

MFA, The University of the Arts

Aaron Goldblatt

Senior Lecturer

BFA, Philadelphia College of Art

MFA, Mason Gross School of Art,

Rutgers University

Nathan Knobler

Professor

BFA, Syracuse University

MFA, Florida State University

Slavko Milekic

Associate Professor

MSc, MD, Belgrade University

PhD, University of Connecticut

Larry Mitnick

Associate Professor

BArch, Cooper Union

MArch, Harvard University

Carol Moore

Associate Professor

BFA, MFA, Tyler School of Art,

Temple University

Tom Poret

Professor

BS, University of Wisconsin

MS, Institute of Design,

Illinois Institute of Technology

Robin Rice

Adjunct Assistant Professor

BFA, Ohio Wesleyan University

MA, University of Missouri

Portia Hamilton Sperr

Adjunct Associate Professor

Diploma in Pedagogy, Assoc.

Montessori International

BA, Barnard College

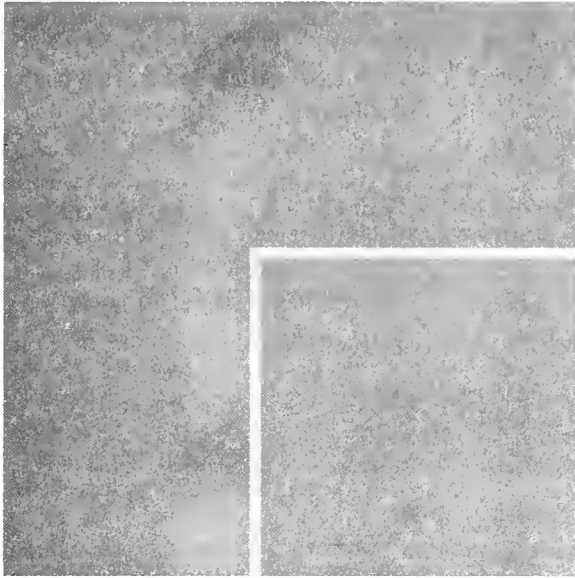
Museum Exhibition Planning and Design

Master of Fine Arts

60 credits

Year One		Credits	Year Two		Credits
Fall			Summer		
MS 501	Museum Seminar: The Museum	3.0	MS 759	Museum Internship*	3.0
MS 610 A	Museum Exhibition Design Studio	6.0	Summer Total		3.0
MS 620 A	Museum Graphics	1.5	Fall		
MS 623 A	Exhibition Materials and Methods	1.5	MS 710	Museum Exhibition Design Studio	6.0
GR 692	University Seminar: Art and Design in Society	3.0	MS 508	The Museum Audience	3.0
	Elective	3.0	MS 749 A	Thesis Development	3.0
Fall Total		15.0	GR 691	University Seminar: Structure and Metaphor	3.0
Spring			Fall Total		15.0
MS 502	Museum Seminar: The Exhibition	3.0	Spring		
MS 610 B	Museum Exhibition Design Studio	6.0	MS 622	Media for Museum Communication	3.0
MS 620 B	Museum Lighting and Color	1.5	MS 749 B	Thesis Development	3.0
MS 623 B	Exhibition Materials and Methods	1.5	GR 791	University Seminar: Criticism Elective	3.0
Spring Total		15.0	Spring Total		12.0
First Year Total		30.0	Second Year Total		30.0
			Total Credits		60.0

** Students with at least six months of direct exhibition-related experience in a museum, equivalent institution, or a museum consultancy may substitute one three-hour elective for the internship requirement.*



College of Performing Arts

Undergraduate and Graduate
Course Catalog
2002 • 2003



THE UNIVERSITY
OF THE ARTS®

College of Performing Arts

Richard J. Lawn
rlawn@uarts.edu
215-717-6126
Dean

Marianne Mele
Assistant to the Dean
215-717-6125

The College of Performing Arts (CPA) is comprised of the Schools of Dance, Music, and Theater Arts. Its curricula combine the performance emphasis of the traditional conservatory, stressing individualized training, practice, and discipline, with a liberal arts education.

Founded in 1870 as the Philadelphia Musical Academy, and merged with the Philadelphia Conservatory of Music in 1962, the College has long been regarded as one of America's foremost professional schools of higher education. Many of its early graduates and faculty were members and founders of the Philadelphia Orchestra when it was formed in 1900.

In 1976, the institution was renamed the Philadelphia College of the Performing Arts, thereby signaling its intention to expand its program to include all three of the performing arts disciplines— Music, Dance, and Theater. In 1977, The Philadelphia Dance Academy joined the College to become the School of Dance. Founded in 1947, The Philadelphia Dance Academy was one of the foremost conservatories of dance in the nation and one of the first three institutions in the country to grant a degree in dance. The School of Theater was initiated in 1983.

The College of Performing Arts thus became Pennsylvania's first and only independent college dedicated exclusively to the performing arts, and one of the first of its kind in the United States. Its philosophy is founded on the principle that there is a common bond among artists, whatever their discipline, and that artists must interact with each other for their inspiration and growth. Indeed, many of the College's students have developed interdisciplinary careers which require familiarity with all the performing arts, as well as the visual and media arts.

Major Areas of Study

All students are assigned to a faculty advisor. Lists are posted in each of the Schools' offices during the first week of the academic year. Appointments are made at the mutual convenience of the student and the faculty advisor.

Students should feel free to see their advisor at any time concerning problems they may encounter.

School of Dance

Undergraduate Programs

Bachelor of Fine Arts (BFA) in Dance
Bachelor of Fine Arts (BFA) in Dance Education
Certificate in Dance (two year program)

Dance Majors

Ballet
Jazz/Theater Dance
Modern Dance
Dance Education

School of Music

Undergraduate Programs

Bachelor of Music (BM in Jazz Studies) in Composition
Bachelor of Music (BM in Jazz Studies) in Instrumental Performance
Bachelor of Music (BM in Jazz Studies) in Vocal Performance
Diploma in Jazz Studies
Certificate in Jazz Studies (two-year program)

Graduate Programs

Master of Arts in Teaching (MAT), Music Education
Master of Music (MM), Jazz Studies

Areas of Concentration

Flute
Clarinet
Saxophone
Woodwinds
Trumpet
Trombone
Tuba
Guitar
Electric and/or Upright Bass
Violin
Cello
Percussion
Drums
Piano
Voice
Composition

School of Theater Arts

Bachelor of Fine Arts (BFA) in Theater Arts

Majors

Acting
Applied Theater Arts
Musical Theater

Credit-Hour Ratio

Please refer to the course descriptions for specific information.

CPA Full-and Part-Time Faculty

School of Dance

Lisa Bardarson
Senior Lecturer

Kim Bears
Assistant Professor
BFA, The University of the Arts

Ninotchka Bennahum
BA, Swarthmore College
PhD, New York University

Peter Bertini
Associate Professor
BS, State University of New York, Brockport
MFA, Philadelphia College of Performing Arts

Jennifer Binford
Assistant Professor
BS, Utah State University

Shimon Braun
Visiting Artist

Wayne David
Senior Lecturer
BFA, The University of the Arts

Manfred Fischbeck
Adjunct Associate Professor
BA Equivalent - Freie Universitat Berlin

Lisa Fox
Senior Lecturer
BFA, University of Colorado

Gayanne Grossman
Senior Lecturer
BFA, BS, University of Utah

Ronen Koresh
Adjunct Assistant Professor

Molly Misgalla
Assistant Professor
BA, Point Park College

Brie Neff
Lecturer
BFA, Temple University

R. Jeannine Osayande
Adjunct Associate Professor

Andrew Pap
Associate Professor
Baccalaureat Diploma, Scoala de
Coreografie, Cluj, Romania
Dance Education Degree, Certificate of
Professor of Ballet, Ministry of Culture and
Education, Bucharest, Romania

LaVaughn Robinson
Adjunct Professor

Pearl Schaeffer
Adjunct Associate Professor
BS, Drexel University
MFA, Philadelphia College of Performing Arts

Jon Sherman
Adjunct Assistant Professor
BS, Temple University

Carole Sklaroff
Adjunct Associate Professor

Suzanne Slenn
Adjunct Associate Professor

Faye Snow
Adjunct Associate Professor
BS, West Chester State College
MA, George Washington University

Leah Stein
Adjunct Associate Professor
BA, Wesleyan University

Lisa Sundstrom
Adjunct Assistant Professor

Eva Szabo
Adjunct Assistant Professor
Diploma, Ballet Institute, Budapest, Hungary

Elise Tropea
Adjunct Associate Professor
BS, Bennington College
MS, Hahnemann Medical College

Connie Vandarakis
Assistant Professor
BS, Northern Illinois University
Doctor of Education candidate,
Temple University

School of Music

Paul Adkins
Senior Lecturer
BS, West Virginia University
Professional Certificate,
Academy of Vocal Arts

George Akerley
Adjunct Assistant Professor
BM, Philadelphia Musical Academy
MM, Philadelphia College of Performing Arts

Carl Allen
Senior Lecturer
BM, William Paterson University

Steve Beskrone
Senior Lecturer

John Blake
Adjunct Associate Professor
BM, West Virginia State University

Robert Brosh
Adjunct Assistant Professor
BA, Glassboro State College
MA, DA, New York University

Brian Brown
Senior Lecturer
BM, MM, Juilliard

James Bruno
Adjunct Assistant Professor

Donald Chittum
Professor
BM, MM, DM, Philadelphia
Conservatory of Music

Andrea Clearfield
Adjunct Assistant Professor
BA, Muhlenberg College
MM, Philadelphia College of Performing Arts
DMA, Temple University

Seán Deibler
Associate Professor
BS, HDFA, Susquehanna University
Graduate Diploma, Franz Liszt Academy
of Music, Budapest, Hungary

Annette DiMedio
Professor
BA, Swarthmore College
MM, Temple University
PhD, Bryn Mawr College

Marc Dicciani
Adjunct Associate Professor
BM, Philadelphia Musical Academy

Samuel Dockery
Senior Lecturer
BM, Philadelphia College of Performing Arts

John Dulik
Lecturer
BM, Philadelphia Musical Academy
MM, DMA, Temple University

Craig Ebner
Senior Lecturer
BM, Hartt School of Music,
University of Hartford

Charles Fambrough
Senior Lecturer

Chris Farr
Senior Lecturer
BM, MAT, The University of the Arts

John Fedchock
Senior Lecturer
BME, Ohio State University
MM, Eastman School of Music

Matt Gallagher
Senior Lecturer
BS, West Chester University
MM, University of the Arts

William Garton
Senior Lecturer
BA, MA, Glassboro State College

Richard Genovese
Adjunct Assistant Professor
Certificate, Curtis Institute of Music

Thomas Giacabetti
Senior Lecturer

Don Glanden
Assistant Professor
BS, West Chester University
BM, North Texas University
MM, Rutgers University

Janice Goltz
Assistant Professor
BM, Philadelphia Musical Academy
BME, Philadelphia College
of Performing Arts
MME, Temple University

Robert Goltz
Senior Lecturer
BS, West Chester University
MA, Beaver College

Steven Goodsell
Lecturer
BS, State University of New York, Fredonia

Theodore Greenberg
Senior Lecturer
BM, Philadelphia College of Performing Arts

Orlando Haddad
Senior Lecturer
BM, North Carolina School for the Arts
MS, Drexel University

Rick Hall
Senior Lecturer

Dave Hartl
Assistant Professor
BM, West Chester State University

Richard Hotchkiss
Senior Lecturer
BM, Philadelphia Colleges of the Arts

Luke Housner
Lecturer
BM, Oberlin College Conservatory of Music
MM, University of Illinois

Joseph Jackson
Lecturer
BA, MA, McKendree College

Jeff Jarvis
Senior Lecturer

Micah Jones
Assistant Professor
BM, Temple University
MM, The University of the Arts

Patrick Jones
Associate Professor
BS, West Chester University
Diploma of Fine Arts,
University of Calgary
MA, George Mason University
PhD, Pennsylvania State University

Michael Kennedy
Lecturer
BM, MM, The University of the Arts

Ronald Kerber
Associate Professor
BM, Philadelphia College of Performing Arts

Jeffrey Kern
Assistant Professor
BS, Lebanon Valley college
MM, University of Michigan

John Knebl
Senior Lecturer
BM, BME, Philadelphia Musical Academy
MA, Villanova University

Kevin MacConnell
Senior Lecturer

Tony Marino
Senior Lecturer

Pat Martino
Senior Lecturer

Christopher Maute
Lecturer
BM, The University of the Arts

Frank Mazzeo
Adjunct Assistant Professor
BS, West Chester University
MM, Temple University

Kelly Meashey
Senior Lecturer
BME, MM Temple University

Patrick Mercuri
Adjunct Assistant Professor
BM, BME, Philadelphia Musical Academy
MM, Temple University

Tony Miceli
Senior Lecturer
BM, The University of the Arts

Joseph Nero
Adjunct Assistant Professor
Diploma, Curtis Institute of Music

Theodore Pasternak
Senior Lecturer
BM, Philadelphia Musical Academy
Music Ed. Certificate, Chestnut Hill College

James Paxson
Adjunct Assistant Professor

Reginald Pindell
Senior Lecturer
BM, MM, Peabody Conservatory of Music
Diploma, Curtis Institute of Music

Trudy Pitts
Adjunct Associate Professor
BM, Philadelphia Musical Academy

Michael Quaile*Senior Lecturer*

BM, Philadelphia College of Performing Arts
 MM, The University of the Arts

George Rabbai*Senior Lecturer***Thomas Rudolph***Senior Lecturer*

BM, Philadelphia College of Performing Arts
 MM, West Chester University
 DME, Widener University

Anthony Salicondro*Senior Lecturer*

BM, Philadelphia Musical Academy

Anne Sciolla*Senior Lecturer*

BM, Philadelphia College of Performing Arts

Marlon Simon*Senior Lecturer*

BFA, New School for Social Research

Suzanne Snizek*Senior Lecturer*

BA, Indiana University
 MM, The University of the Arts

Evan Solot*Professor*

BM, BME, MM, Philadelphia Musical
 Academy

Patricia Stasis*Adjunct Assistant Professor*

Diploma, Curtis Institute
 Diploma, Munich Conservatory of Music

Edward Stimson*Senior Lecturer*

BS, West Chester University

John Swana*Senior Lecturer***Craig Thomas***Adjunct Associate Professor*

BA, Rutgers University
 BM, Philadelphia Musical Academy
 MM, Rowan University

David Thomas*Senior Lecturer*

BS, Westchester University
 MM, Peabody Conservatory of Music

Elio Villafranca*Senior Lecturer*

MM, University of Art, Havana, Cuba

Dennis Wasko*Senior Lecturer*

BM, Philadelphia College of Performing Arts

Bill Zaccagni*Assistant Professor***School of Theater Arts****Irene Baird***Adjunct Associate Professor*

BFA, Carnegie-Mellon
 MFA, New York University

Jennifer Childs*Senior Lecturer*

BFA, The University of the Arts

Karen Cleighton*Senior Lecturer***Charles Conwell***Professor*

BS, Northwestern University
 MFA, Brandeis University

Kali Lela Cotton*Senior Lecturer***Eric Ebbenga***Senior Lecturer*

BM, MM, Temple University

Mari Fielder*Adjunct Professor*

BA, Temple University
 MA, Ohio State University
 PhD, University of California, Los Angeles

Manfred Fischbeck*Adjunct Associate Professor*

BA Equivalent - Freie Universitat, Berlin

Charles Gilbert*Chair Musical Theater, Associate Professor*

BA, University of Delaware
 MFA, Carnegie-Mellon University

Mary Ellen Grant-Kennedy*Senior Lecturer*

BM, Temple University

Theresa Greenland*Senior Lecturer*

BS, West Chester University
 MM, Temple University

Neill Hartley*Adjunct Assistant Professor*

BA, SUNY Oneonta
 MFA, Temple University

Linda Henderson*Senior Lecturer*

MM, West Chester University
 BFA, Indiana University

Rex Henriques*Senior Lecturer***Johnnie Hobbs, Jr.***Chair, Acting, Associate Professor***David Howey***Associate Professor***Nancy Kantra***Assistant Professor*

BA, University of Colorado
 MFA, Philadelphia College of Performing Arts

Connie Koppe*Senior Lecturer*

BS, Indiana University of Pennsylvania
 MM, Temple University

Rebecca Lisak*Senior Lecturer*

BFA, University of North Carolina at
 Greensboro

Ernest Losso*Assistant Professor*

Carnegie-Mellon University

Kip Martin*Lecturer***Troy Martin O'Shia***Lecturer*

BFA, Webster University

Drucie McDaniel*Adjunct Assistant Professor*

BA, University of Maine

Tammy Meneghini*Adjunct Assistant Professor*

MFA, Northern Illinois University

David Newer*Adjunct Assistant Professor*

BA, University of California, Santa Barbara
 MFA, Rutgers University

Michael Pedretti
Senior Lecturer
BS, University of Wisconsin
MA, University of Kansas

Aaron Posner
Adjunct Associate Professor
BS, Northwestern University

Peter Pryor
Senior Lecturer
BFA, The University of the Arts

Patricia Raine
Assistant Professor
BM, Arizona State University
MM, Northern Arizona University

Owen Robbins
Assistant Professor
BLArch., Virginia Polytechnic Institute
MS, University of Pennsylvania

Dan Rothenberg
Senior Lecturer
BA, Swarthmore College

Ed Shockley
Adjunct Assistant Professor
MFA, Temple University

Leigh Smiley-Grace
Adjunct Assistant Professor
BA, Marlboro College

Rick Stoppeworth
Assistant Professor
BS, University of Wisconsin/Madison
MFA, Temple University

Gene Terruso
Director, School of Theater Arts
Professor
AB, MA, University of Scranton
MFA, Rutgers University

Clista Townsend
Senior Lecturer
BFA, California State University
MFA, Southern Methodist University

Neal Tracy
Adjunct Associate Professor
BM, MM, DM, Indiana University

Joan Twiss
Adjunct Assistant Professor
MFA, Rutgers University
BSN, Ohio State University

D'Arcy Webb
Senior Lecturer
BA, Point Park College

Jiri Zizka
Adjunct Professor
BA, Graphic Design School, Prague
MFA, MWI of Charles IV, Prague

The School of Dance

Susan B. Glazer
sglazer@uarts.edu
Director
Maria Urrutia
murrutia@uarts.edu
Assistant to the Director
211 South Broad Street
215-717-6577

The School of Dance is dedicated to the training of young artists for careers as professional performers, dance educators, and choreographers, and provides an intensive exploration of dance in its physical, intellectual, and creative aspects. The School provides an environment in which students may develop an individual artistic vision while being exposed to a variety of artistic roles.

Facilities

The main studios of the School of Dance are located in the Terra Building at 211 South Broad Street. These spacious, bright, and well-lighted studios are fully equipped with bars and mirrors, huge windows, pianos, and audio consoles. Their floors are constructed with four-inch, state-of-the-art suspension for the safest and most comfortable dancing surface available. Lockers, dressing rooms, showers, and lounges are found adjacent to the studios. The University has completely restored its historic Merriam Theater, which serves as the institution's major performance hall for students, as well as "home" to a number of regional performing arts organizations, including the Pennsylvania Ballet. The UArts Dance Theater, a 200-seat theater, is used for student performances. The Albert M. Greenfield Library contains books, journals, and videotapes devoted to dance, which are available to students for research and coursework.

Programs of Study

Bachelor of Fine Arts (BFA) in Dance
Bachelor of Fine Arts in Dance Education
(BFA Dance Ed)
Certificate in Dance - two-year program

Majors

Ballet
Jazz/Theater Dance
Modern Dance
Dance Education

Bachelor of Fine Arts in Dance: Ballet, Modern, or Jazz/Theater Dance

The Bachelor of Fine Arts (BFA) degree in Dance is a program designed for those students who wish to prepare for professional careers in dance performance and/or choreography. The BFA in Dance program is normally completed in four years of full-time study with a total requirement of 128 credits (130 credits for Dance Education).

Bachelor of Fine Arts in Dance Education

The Bachelor of Fine Arts (BFA) in Dance Education is a program designed specifically for students whose primary intention is to enter the profession as a teacher of dance. Although there is currently no Pennsylvania state certification for dance teachers, this program includes supervised class teaching in schools and/or private dance studios. The BFA in Dance Education is designed as a four-year program of full-time study with a total requirement of 130 credits.

Certificate in Dance

The Certificate in Dance is a two-year, 55-credit program intended for those students who wish to concentrate exclusively on dance studies. This intensive program is designed to develop the student's familiarity with and proficiency in a broad spectrum of dance styles. The Certificate in Dance is awarded in recognition of achievement, and does not constitute an academic degree.

Students wishing to transfer from this program to the Bachelor's degree program may apply to do so and will be required to obtain the approval of both the Director of the School of Dance and the Director of Liberal Arts. The Certificate in Dance is awarded only to students who are in residence and are matriculated in the Certificate program.

The Curriculum

The curriculum in the School of Dance has been carefully organized to allow the students to grow to their maximum potential as dancers. It has been developed over the years by professionals who are experienced with the world of dance and its demands.

Daily technique classes in ballet, modern dance, and jazz dance are basic to all courses of study and are the heart of the program. One year of tap is required. Each student must be familiar with all major styles of dance in order to become as versatile as

possible. Dance electives offered every semester include African dance, Spanish dance, Brazilian dance, Character, pointe, men's class, partnering, and yoga.

In addition to the rigorous study of technique, the dance curriculum includes

1. Creative subjects such as improvisation and composition;
2. Academic dance subjects such as dance history, music, Labanotation, anatomy/kinesiology, pedagogy;
3. Ensembles, repertory, and other performing courses;
4. Free electives including voice, acting, and visual arts courses.

Declaration of Major

In March of the sophomore year, the student must take an upper-divisional exam, at which time the student will be evaluated with respect to his or her requested major. The student is evaluated for future success and, if appropriate, invited to continue the program for the junior and senior years. The student must complete a Declaration of Major form, obtain approval for the major from the School of Dance, and submit the completed form to the Office of the Registrar.

School of Dance Faculty

Ballet

Scott Jovovitch
Kip Martin
Andrew Pap
Jon Sherman
Carol Sklaroff
Suzanne Slenn
Lisa Sundstrom
Eva Szabo

Jazz/Theater Dance

Peter Bertini
Shimon Braun
Ronen Koresh
Molly Misgalla
Wayne St. David

Modern Dance

Kim Bears
Jennifer Binford
Manfred Fischbeck
Nancy Kantra
Brian Sanders
Faye Snow

Tap Dance

LaVaughn Robinson

African Dance

R. Jeanine Osayande

Brazilian Dance

Peter Bertini

Spanish Dance

Nancy Heller

Dance Studies

Lisa Bardarson
Ninotchka Bennehum
Peter Bertini
Annette DiMedio
Manfred Fischbeck
Susan B. Glazer
Theresa Greenland
Nancy Kantra
Pearl Schaeffer
Elise Tropea
Connie Vandarakis

Accompanists

Larissa Bell
Hans Boman
Asya Haykin
Saine Hsu
Richard Iannacone
John Levis
Tom Lowery
Tim Motzer
Valentina Slutsky

Technical Director

Jay Madara

Costumer

Clyde Michael Hayes

Dance Core Curriculum

The Core Curriculum is common to all Bachelor of Fine Arts programs in the School of Dance for the first two years. These required courses develop a solid foundation from which students pursue their specific areas of interest.

Freshman Year		Credits
Fall		
DA 100	Rhythm for Dancers	1.0
DA 101 A	Ballet I	2.0
DA 103 A	Modern Dance I	2.0
DA 113 A	Jazz Dance I	1.0
DA 123 A	Tap I	1.0
DA 116 A	Fundamentals of Dance I	1.0
DA 190	Language of Music	1.0
	Elective	1.0
HU 110 A	First Year Writing I	3.0
HU 103 A	Intro. to Modernism I	3.0
Fall Total		16.0
Spring		
DA 101 B	Ballet II	2.0
DA 103 B	Modern Dance II	2.0
HU 103 B	Intro. to Modernism I	3.0
DA 113 B	Jazz Dance II	1.0
DA 123 B	Tap II	1.0
DA 109	Improvisation I	1.0
DA 116 B	Fundamentals of Dance II	1.0
DA 117	Survey of Music**	3.0
	Elective	1.0
HU 110 B	First Year Writing II	3.0
Spring Total		18.0
Freshman Year Total:		34.0

Sophomore Year		
Fall		
DA 201 A	Ballet III	2.0
DA 203 A	Modern Dance III	2.0
DA 213 A	Jazz Dance III	1.0
DA 205 A	Notation I	2.0
DA 211 A	Dance History I**	3.0
DA 216	Music for Dancers	1.0
DA 77X	Dance Ensemble	1.0
HU 281	Dynamic Anatomy*	3.0
	Electives	2.0
Fall Total		17.0
Spring		
DA 201 B	Ballet IV	2.0
DA 203 B	Modern Dance IV	2.0
DA 213 B	Jazz Dance IV	1.0
DA 211 B	Dance History II**	3.0
DA 217	Dance Composition I	1.0
DA 77X	Dance Ensemble	1.0
	Electives	2.0
HU xxx	Liberal Arts	3.0
Spring Total		15.0
Sophomore Year Total:		32.0

* May be taken either term, and fulfills the Liberal Arts science requirement.

** Fulfills Liberal Arts discipline history requirement.

Ballet Major

127 credits

The final two years of the Ballet major emphasize advanced technique in Ballet, including Pointe or Men's Ballet class. In addition, Ballet majors continue non-major studies in either Modern or Jazz Dance.

Junior Year		Credits
Fall		
DA 301 A	Ballet V	4.0
DA 308 A	Dance Pedagogy I	2.0
DA 307 A	Ballet Repertory I	1.0
DA 309 A	Partnering I	1.0
DA 326 A	Modern Dance	
	for Non-Majors V	1.0
DA 321 A	Pointe I or	1.0
DA 327 A	Men's Class I	
DA 77X	Dance Ensemble	1.0
	Electives	3.0
HU XXX	Liberal Arts	3.0
Fall Total		17.0
Spring		
DA 301 B	Ballet VI	4.0
DA 308 B	Dance Pedagogy II	2.0
DA 307 B	Ballet Repertory II	1.0
DA 309 B	Partnering II	1.0
DA 319	Theater Functions	1.0
DA 324	Character Dance	1.0
DA 326 B	Modern Dance	
	for Non-Majors VI	1.0
DA 321 B	Pointe II or	1.0
DA 327 B	Men's Class II	
DA 77X	Dance Ensemble	1.0
	Elective	1.0
HU XXX	Liberal Arts	3.0
Spring Total		17.0
Junior Year Total:		34.0

Jazz/Theater Dance Major

128 credits

The Jazz/Theater Dance major emphasizes acting, music, and voice in addition to the technical study of jazz dance, and prepares students for dance careers related to theatrical performance.

Senior Year		
Fall		
DA 401 A	Ballet Major VII	4.0
DA 419 A	Dance Production I	2.0
DA 426 A	Modern Dance	1.0
	for Non-Majors VII	
DA 77X	Dance Ensemble	1.0
	Elective	1.0
HU XXX	Liberal Arts	6.0
Fall Total		15.0
Spring		
DA 401 B	Ballet Major VIII	4.0
DA 419 B	Dance Production II	2.0
DA 426 B	Modern Dance	1.0
	for Non-Majors VIII	
DA 77X	Dance Ensembles	1.0
	Electives	2.0
HU XXX	Liberal Arts	3.0
Spring Total		13.0
Senior Year Total:		28.0

Note: DA 328 and DA 428 may substitute for DA 326 and DA 426.

Junior Year		Credits
Fall		
DA 311 A	Jazz V	4.0
DA 308 A	Dance Pedagogy I	2.0
DA 317 A	Dance Composition II	2.0
DA 323 A	Tap III	1.0
DA 325 A	Ballet for Non-Majors VI	1.0
<i>Choose one of the following two:</i>		
DA 345 A	Voice I or	1.0
TH 100 A	Acting I	
DA 77X	Dance Ensemble	1.0
	Electives	2.0
HU XXX	Liberal Arts	3.0
Fall Total		17.0
Spring		
DA 311 B	Jazz VI	4.0
DA 308 B	Dance Pedagogy I	2.0
DA 317 B	Dance Composition III	2.0
DA 319	Theater Functions	1.0
DA 323 B	Tap IV	1.0
DA 325 B	Ballet for Non-Majors VI	1.0
<i>Choose one of the following two:</i>		
DA 345 B	Voice II or	1.0
TH 100 B	Acting II	
DA 77X	Dance Ensemble	1.0
	Elective	1.0
HU XXX	Liberal Arts	3.0
Spring Total		17.0
Junior Year Total:		34.0

Senior Year		
Fall		
DA 411 A	Jazz VII	4.0
DA 419 A	Dance Production I	2.0
DA 425 A	Ballet for Non-Majors VII	1.0
DA 77X	Dance Ensemble	1.0
	Elective	1.0
HU XXX	Liberal Arts	6.0
Fall Total		15.0
Spring		
DA 411 B	Jazz VIII	4.0
DA 419 B	Dance Production II	2.0
DA 425 B	Ballet for Non-Majors VIII	1.0
DA 77X	Dance Ensemble	1.0
	Electives	2.0
HU XXX	Liberal Arts	3.0
Spring Total		13.0
Senior Year Total:		28.0

Note: DA 326 and DA 426 may substitute for DA 325 and DA 425.

Modern Dance Major

128 credits

Modern Dance majors further develop technique, repertoire and composition in the area of Modern Dance. In addition, Modern Dance Majors also pursue non-major studies in either Ballet or Jazz Dance.

Junior Year		Credits
Fall		
DA 303 A	Modern Dance V	4.0
DA 305 A	Modern Repertory I	1.0
DA 308 A	Dance Pedagogy I	2.0
DA 317 A	Dance Composition II	2.0
DA 322 A	Improvisation II	1.0
DA 325 A	Ballet for Non-Majors V	1.0
DA 77X	Dance Ensemble	1.0
	Elective	1.0
HU XXX	Liberal Arts	3.0
Fall Total		16.0
Spring		
DA 303 B	Modern Dance VI	4.0
DA 305 B	Modern Repertory II	1.0
DA 308 B	Dance Pedagogy II	2.0
DA 317 B	Dance Composition III	2.0
DA 319	Theater Functions	1.0
DA 322 B	Improvisation III	1.0
DA 32B	Ballet for Non-Majors VI	1.0
DA 77X	Dance Ensemble	1.0
	Elective	1.0
HU XXX	Liberal Arts	3.0
Spring Total		17.0
Junior Year Total:		33.0
Senior Year		
Fall		
DA 403 A	Modern Dance VII	4.0
DA 419 A	Dance Production I	2.0
DA 425 A	Ballet for Non-Majors VII	1.0
DA 77X	Dance Ensemble	1.0
	Electives	2.0
HU XXX	Liberal Arts	6.0
Fall Total		16.0
Spring		
DA 403 B	Modern Dance VIII	4.0
DA 419 B	Dance Production II	2.0
DA 425 B	Ballet for Non-Majors VIII	1.0
DA 77X	Dance Ensemble	1.0
	Electives	2.0
HU XXX	Liberal Arts	3.0
Spring Total		13.0
Senior Year Total:		29.0

Note: DA 328 and DA 428 may substitute for DA 325 and DA 425.

Dance Education Major

130 credits

Students choosing to pursue the Bachelor of Fine Arts in Dance Education continue dance technique studies in one major area and one non-major area of concentration. The culmination of the program is an internship as a student teacher.

Junior Year		Credits
Fall		
DA 3XX A	Major Technique	4.0
DA 3XX A	Non-Major Dance	1.0
DA 308 A	Dance Pedagogy I	2.0
DA 317 A	Dance Composition II	2.0
DA 77X	Dance Ensemble	1.0
	Elective	1.0
HU XXX	Liberal Arts	6.0
Fall Total		17.0
Spring		
DA 3XX B	Major Technique	4.0
DA 3XX B	Non-Major Dance	1.0
DA 308 B	Dance Pedagogy II	2.0
DA 317 B	Dance Composition III	2.0
DA 319	Theater Functions	1.0
DA 77X	Dance Ensemble	1.0
	Electives	3.0
HU XXX	Liberal Arts	3.0
Spring Total		17.0
Junior Year Total:		34.0
Senior Year		
Fall		
DA 4XX A	Major Technique	4.0
DA 4XX	Non-Major Dance	1.0
DA 408 A	Dance Symposium I	3.0
DA 419 A	Dance Production I	2.0
	Elective	1.0
HU XXX	Liberal Arts	6.0
Fall Total		17.0
Spring		
DA 408 B	Dance Symposium II	3.0
DA 410	Student Teaching	7.0
DA 419 B	Dance Production II	2.0
	Electives	1.0
Spring Total		13.0
Senior Year Total:		30.0

Certificate in Dance 55 credits

First Year		Credits
Fall		
DA 100	Rhythm for Dancers	1.0
DA 101 A	Ballet I	2.0
DA 103 A	Modern Dance I	2.0
DA 190	Language of Music	1.0
DA 113 A	Jazz Dance I	1.0
DA 116 A	Fundamentals of Dance I	1.0
DA 123 A	Tap I	1.0
	Electives	3.0
Fall Total		12.0
Spring		
DA 101 B	Ballet II	2.0
DA 103 B	Modern Dance II	2.0
DA 109	Improvisation I	1.0
DA 113 B	Jazz Dance II	1.0
DA 116 B	Fundamentals of Dance II	1.0
DA 117	Survey of Music	3.0
DA 123 B	Tap II	1.0
DA 319	Theater Functions	1.0
	Elective	1.0
Spring Total		13.0
First Year Total:		25.0
Second Year		
Fall		
DA 201 A	Ballet III	2.0
DA 203 A	Modern Dance III	2.0
DA 211 A	Dance History I	3.0
DA 213 A	Jazz Dance III	1.0
DA 216	Music for Dancers	1.0
DA 308 A	Dance Pedagogy I	2.0
DA 77X	Dance Ensemble	1.0
	Electives	3.0
Fall Total		15.0
Spring		
DA 201 B	Ballet IV	2.0
DA 203 B	Modern Dance IV	2.0
DA 211 B	Dance History II	3.0
DA 213 B	Jazz Dance IV	1.0
DA 308 B	Dance Pedagogy II	2.0
DA 77X	Dance Ensemble	1.0
DA 217	Dance Composition I	1.0
	Electives	3.0
Spring Total		15.0
Second Year Total:		30.0

Special Regulations/ Requirements

Dance Technique Class

Regular, consistent presence in dance technique classes is essential to the student's professional development. Dance technique classes meet up to five times per week, depending upon the course and level. Unexcused absences must not exceed the number of credits per semester for the particular course, i.e., in a two-credit course, no more than two absences are permitted. Extensive absences, whether "excused" or "unexcused," will adversely affect the course grade. If, after warnings, a student persists in not attending or participating in class, he/she will fail the course and be placed on departmental probation.

Physical Demands of the Program

It is essential that the dancer be fully prepared for a physically demanding career. Should a student experience an illness or injury that requires abstaining from the rigors of the class, he/she must present documentation of such illness/injury to the director of the School of Dance. Each case will be evaluated individually. It may be necessary for the student to take a leave of absence or to leave the program permanently if the student is unable to physically participate in the program.

In cases of long-term injury or illness, it is necessary for the student to present medical documentation to be considered for readmission.

Extra-Curricular Activities

All students are expected to attend all classes and rehearsals for which they are registered. Outside commitments must never interfere with school work. If a student has an outside professional performance, he/she must ask the Director for special permission to be absent from school, and the school's "Professional Engagement Form" must be completed and approved by the instructor and the Director of the School of Dance.

Performance Requirements

To fulfill the curricular requirement in performance, every sophomore, junior, and senior dance major is required to participate in at least one performance each semester in either faculty-directed ensembles or a senior student's work.

Scheduled concerts include end-of-semester performances in the Merriam Theater, senior concerts, and freshman,

sophomore, and junior composition concerts in the UArts Dance Theater.

Ensemble Requirements

Sophomores are required to take a maximum of one ensemble per semester.

Junior Modern Majors are required to take one ensemble plus Modern Repertory.

Junior Jazz Majors may take a maximum of two ensembles per semester.

Junior Ballet Majors may take Ballet Ensemble and an optional ensemble for a maximum of two ensembles per semester.

Seniors may take a maximum of three ensembles per semester.

If a student wishes to drop the assigned ensemble, he/she will not be able to register (or take for noncredit) another ensemble, unless there is a class schedule conflict.

Ensemble Electives

All students are placed in one required ensemble by audition. Juniors (except for Modern Majors) and seniors may add an additional ensemble for credit.

Senior Dance Concert

One of the School's most important requirements for graduation is the creation of a senior dance concert, which includes responsibility for choreography, rehearsals, lighting, costume and sound design, and advertising.

Preparation for the senior concert takes place during the two-semester Dance Production course. A faculty advisor will assist in the choreographic and technical production of the concert. Performance dates are chosen in September. Concerts are shared by several seniors.

Requirements

a. Choreography - All majors must choreograph at least one group piece. In addition, students may choreograph either a second group work or a solo; however, the total must not exceed 10 minutes. All music must be approved by the faculty advisors.

b. Performance - All students must perform in at least one work.

c. Technical Assistance - Each student must fulfill a crew requirement either as stage manager; lighting, sound, or video technician, or backstage assistant in another student's performance.

Responsibilities

The University provides the theater, a technical director, and the basic technical facilities. Any additional support, special lighting, or sound needs must be provided by the student. All programs, flyers, and

promotional materials can be duplicated by the dance office if presented well in advance of the production in a finished state.

Evaluation

Dance students view their senior concert as the culmination of their four years at The University of the Arts and an extremely important aspect of their college experience. The faculty, too, judge this performance as a serious demonstration of the student's ability as a dance artist. All senior dance students must present their finished choreography on a date scheduled by the School to a jury consisting of three faculty members and the Director of the School of Dance. Evaluations of the content of the performance are offered by at least three faculty members after the performance.

The production aspect of the concert is graded by the faculty in charge of the course. The final grade thus reflects both the process and the choreographic end result.

Student Evaluations

Juried examinations in each technique take place at the end of each semester. In addition, individual conferences are scheduled in December and May. At this time, the faculty and student explore the progress made in the program and review the student's potential for future success.

The School of Dance recognizes that it is possible for a student to earn a passing grade in a course, yet not truly be able to perform on a professional level in the art form. In this instance, the faculty and Director will advise the student of this lack of promise for a future career and make suggestions for alternative career options.

Academic Progress

Students will receive Academic Censure, as determined by the Academic Review Committee, for the following reasons:

1. Semester GPA below 2.0.
2. Failure to meet the stipulation for removal of Academic Censure by the end of the specified period will result in dismissal.

Please refer to the section in the front of this catalog on Academic Review.

Professional Standards and Behavior

Students are expected to maintain high standards of professionalism in studio, classroom, rehearsal, and performance commitments. Failure to follow directions, and absence from or lateness to rehearsals, performances, and related activities may result in Academic Censure including lowering of grade or course failure.

The School of Music

Marc Dicciani

mdicciani@uarts.edu
Director
250 South Broad Street
215-717-6342

Mission Statement

The mission of the School of Music at The University of the Arts is to train and educate creative musical artists. We affirm the central role of jazz in nurturing the musician's creative impulse. Improvisation, experimentation, and innovation are intrinsic to our goals and methodologies.

The School of Music is dedicated to the preparation and training of musicians for a career in music performance, composition, and music education. The student's growth as a musician is the primary goal of the program.

The music program is distinguished by its emphasis on American music idioms, such as jazz and contemporary music, and includes study in European and World traditions. The School's mission of training professional musicians and educators of the highest caliber is maintained through a conservatory atmosphere, which stresses individualized training, and a comprehensive curriculum that includes private lessons with master faculty and an abundance and diversity of ensembles. Course work for instrumental, vocal, and composition majors includes jazz improvisation, jazz theory and ear training, arranging, orchestration, basic piano and jazz piano, music and computer technology, MIDI, recording engineering, music business, music histories (classical, jazz, American, rock), and World music.

Performance opportunities play an important part in the student's education by sharpening technical and improvisation skills and increasing the student's command of repertoire and styles. The School's numerous performance ensembles represent a wide range of styles and categories of jazz and American music. Students are involved in a rigorous schedule of performances, with over 150 concerts and recitals presented each year.

This contemporary curriculum is organized in three degree programs: the Bachelor of Music in Jazz Studies, which prepares students for careers as music professionals in vocal or instrumental performance, or composition; the Master of Arts in Teaching in Music Education, which

prepares students for certification as music teachers for kindergarten through 12th grade; and the Master of Music in Jazz Studies, which is a finishing program for highly advanced students preparing for careers as performers or college-level instructors. A unique aspect of the undergraduate program allows students to select a special Music Education or Jazz Masters track that may enable them to earn both a bachelor's and master's degree in five years.

The School of Music faculty is made up of experienced and practicing professionals, many of whom have attained international stature as performing and recording artists. This professional faculty is supplemented by a long list of guest artists and a regular series of workshops, master classes, and performances with greats that includes Wynton Marsalis, Randy and Michael Brecker, Arturo Sandoval, Dave Weckl, Joshua Redman, Jack DeJohnette, Terence Blanchard, Danilo Perez, Bill Stewart, Peter Nero, Ernie Watts, Mike Stern, Bob Berg, Chris Potter, Adam Nussbaum, Dave Liebman, Mike Mainieri, Gonzalo Rubalcaba, Dennis Rowland, Gregg Field, Grover Washington, Jr., Max Roach, Eddie Gomez, Phil Woods, Yo-Yo Ma, Ray Brown, Scott Henderson, John Fedchock, Pat Martino, Phil Ramone, Bill Watrous, Bob Mintzer, Billy Joel, Peter Erskine, Jon Faddis, James Moody, Marvin "Smitty" Smith, Dave Samuels, Rob McConnell, Dennis Chambers, McCoy Tyner, and Joey DeFrancesco.

Founded in 1870 as the Philadelphia Musical Academy, which later merged with the Philadelphia Conservatory of Music, the School counts among its alumni some of the nation's most accomplished musicians, including bassist Stanley Clarke, pianists Kenny Barron, Andre Watts, and Sumi Tonooka, vocalists Florence Quivar and Osceola Davis, drummer Gerry Brown, saxophonist Lew Tabackin, trombonist Robin Eubanks, composer Vincent Persichetti, and TV/film composers John Davis and Edd Kallehoff.

Facilities

The School of Music is located in the Merriam Theater building at 250 South Broad Street. Facilities include fully equipped music studios, practice rooms, a class piano laboratory, and classrooms. The school's MARS (MIDI and Recording Studios) is a modern recording and music technology facility, with a complete 32-input recording studio, MIDI and computer labs, computer

and synthesizer workstation labs, and an audio-for-video dubbing and editing lab. Most practice rooms are equipped with grand pianos. A suite of fully equipped percussion studios is available for student practice.

The University's historic Merriam Theater and the Arts Bank are used for student and faculty performances. The music library, located in the Merriam building, contains books, manuscripts, journals, scores, records, tapes, and compact discs, as well as listening and viewing facilities, a music education information center, and online access to the Internet for students.

Performance Opportunities/Ensembles

Afro-Cuban Ensemble
Big Band
"Blue Note" Ensemble
Brass Ensemble
Brazilian Jazz Ensemble
Brazilian Percussion Ensemble
"Brecker Brothers" Ensemble
Chamber Singers
"Charles Mingus" Ensemble
Chorus
Drumset Ensemble
Fusion Ensemble
"GRP" Ensemble
Handbell Choir
"Horace Silver" Ensemble
Jazz Guitar Ensemble
"Jazz Messengers" Ensemble
Jazz Lab Band
Latin Jazz Ensemble
"Maynard Ferguson" Ensemble
"Miles Davis" Ensemble
Musical Theater Ensemble
New Music Ensemble
Percussion Ensemble
Saxophone Ensemble
Trombone Ensemble
Vocal Jazz Ensemble
"Yellowjackets" Ensemble

Faculty Recitals
Guest Artist Concerts
Opera Scenes
Small Jazz Ensemble Concerts
Student Recitals

Programs of Study

Major Areas of Concentration

- Flute
- Clarinet
- Saxophone
- Woodwinds
- Trumpet
- Trombone
- Tuba
- Guitar
- Bass (Electric and/or Upright)
- Percussion
- Drums
- Piano
- Violin
- Composition
- Voice
- Cello

Undergraduate Programs

Bachelor of Music in Jazz Studies in Instrumental Performance

The Jazz Studies instrumental curriculum provides a direct and pragmatic education for students interested in establishing a career as a performer, arranger, or composer in jazz and/or contemporary music. Students receive weekly, one-hour private lessons in their major area with renowned artist teachers. Performance opportunities are plentiful in the school's award-winning jazz ensembles. Special courses include Jazz Improvisation, Jazz Theory, Jazz Ear-Training, Basic Piano, Jazz Piano, Jazz Arranging, History of Jazz, The Business of Music, MIDI Synthesis, Music Technology, Recording Engineering, Transcription and Analysis, Orchestration, World Music, 20th-Century Music, Advanced Rhythmic Theory, and Advanced Improvisation.

Woodwind majors may elect to enroll in a woodwind specialist program which includes the study of various woodwind instruments.

Bachelor of Music in Jazz Studies in Vocal Performance

The Vocal Jazz Studies program in the School of Music is a unique curriculum which provides strong training in traditional vocal technique, and combines skills and knowledge in a range of vocal styles and literature including jazz/contemporary, classical and musical theater. Students receive private instruction in voice, and take a core of courses in jazz ear training, jazz theory, jazz history, music skills, sight singing, styles and diction, theory, basic piano, jazz piano, advanced piano, music

technology, and careers in music. Additionally, vocal majors select classes and ensembles which most accurately reflect performance and study interests, including jazz vocal ensembles, chorus, and chamber singers; and classroom activities such as American, Western, and Musical Theater music history, vocal workshops, and an ongoing series of master classes.

Bachelor of Music in Jazz Studies in Composition

Students enrolled as majors in Composition take private lessons with our faculty who work professionally in contemporary classical, jazz, and commercial (radio, TV, film, industrial) and pop idioms. Monthly workshops featuring guest composers representing a variety of musical genres present students with an inside look at their creative processes and techniques. Additional courses include Jazz Ear Training, Jazz Theory, MIDI and Music Technology, Arranging, Orchestration, Music History, Business of Music, and ensembles. Student compositions are read or performed by our ensembles, and frequent performances of students' music highlight the school's concert schedule. Composition students can also elect an option to take additional study on an instrument or voice. The University's creative environment encourages collaborations with film, animation, dance, theater, and multimedia.

Diploma Program

This four-year program is designed primarily for students who wish to take the entire musical portion of the undergraduate curriculum without liberal arts courses. Students wishing to transfer from this program to the bachelor's degree program may apply to do so in any year of their matriculation and will be required to obtain the approval of both the Director of the School of Music and the Director of Liberal Arts. The Diploma program is ideal for students who have already earned a degree in a field other than music, but who want the benefit of a complete undergraduate training and education in music.

Certificate in Music

The two-year Certificate in Music program consists of the musical studies normally taken during the first two years of the Bachelor of Music program. No liberal arts courses are required.

The Certificate in Music is awarded only to students who are in residence and are matriculated in the certificate program.

MATPREP

Master of Arts in Teaching - Corequisite Program

MATPREP is a 17-credit course of study designed to satisfy corequisite requirements for entrance into the Master of Arts in Teaching in Music Education program. Open to all undergraduate music majors, classes include an Introduction to Music Education, Basic Conducting, Lab Teaching, Psychology of Music Teaching, and Orchestration. Completion of the MATPREP program with an average of 3.0 or higher in these courses and an overall cumulative GPA of 2.9 or higher satisfies most MAT entrance requirements.

Graduate Programs

Master of Arts in Teaching in Music Education (MAT)

The Master of Arts in Teaching in Music Education is a 36-credit program designed for students who have completed bachelor's degrees in applied music, music theory/composition, music history/literature, or other non-education, music-related curricula. The MAT can be completed in a summer-plus-one academic year format, provided that corequisite requirements have been met and placement testing does not indicate the need for supplementary studies. Undergraduate students in music at the University may take advantage of the preparatory program known as MATPREP, a 17-credit course of studies which satisfies all corequisites. The MAT in Music Education leads to teaching certification in the Commonwealth of Pennsylvania.

Master of Music in Jazz Studies

The Master of Music in Jazz Studies is a 32-credit program designed for students who have completed a bachelor's degree in jazz performance or other applied music with significant experience in jazz/contemporary music studies. The MM can be completed in a one-year, two-semester schedule, providing that all prerequisite skills are satisfied prior to beginning the program. The entrance requirements include advanced technical and stylistic facility on the major instrument or voice, and skills in improvisation, jazz theory and ear training, and jazz history. The MM program is intended to dramatically increase the student's performance abilities, as well as provide a diversity of other professional-level competencies, preparing the student for a career as a music professional or college-level teacher.

School of Music Faculty

Applied and Ensemble Studies

Composition

George Akerley
Andrea Clearfield
Don Glanden
Evan Solot, *Chair*

Voice

Paul Adkins
Seán Deibler
Jeffrey Kern, *Chair*
Kelly Meashey
Reginald Pindell
Patricia Raine
Anne Sciolla
Patricia Stasis

Strings

John Blake
Richard Hotchkiss

Saxophone

Chris Farr
Ronald Kerber, *Chair*
Frank Mazzeo
Anthony Salicondro
Bill Zaccagni

Trumpet

Matt Gallagher
Jeff Jarvis
George Rabbai
John Swana
Dennis Wasko, *Chair*

Trombone

John Fedchock
Richard Genovese
Clint Sharman

Keyboards

Annette DiMedio
Samuel Dockery
Don Glanden, *Chair*
Dave Hartl
Trudy Pitts
Edward Simon
Elio Villafranca

Guitar

Jimmy Bruno, *Co-Chair*
Craig Ebner
Thomas Giacabetti, *Co-Chair*
Michael Kennedy
Pat Martino
Patrick Mercuri
Michael Quaile

Upright Jazz Bass/Electric Bass

Steve Beskrone
Charles Fambrough
Kevin MacConnell
Tony Marino
Craig Thomas, *Chair*
Gerald Veasley

Percussion/Drums

Carl Allen
Robert Brosh
Marc Dicciani
Orlando Haddad
Tony Miceli
Joseph Nero, *Chair*
James Paxson
Marlon Simon

Vocal Ensembles and Conducting

Chorus and Chamber Singers
Seán Deibler
Jeffrey Kern

Large Jazz Ensembles

Frank Mazzeo
Evan Solot
Bill Zaccagni

Small Jazz Ensembles

All Jazz faculty

Music Studies

Theory

Donald Chittum, *Chair*
Andrea Clearfield
Don Glanden
Dave Hartl
Micah Jones
Evan Solot
Craig Thomas
David Thomas
Bill Zaccagni

Computer and Electronic Music

George Akerley
Steve Goodsell
Dave Hartl
Micah Jones
Thomas Rudolph

Conducting

Seán Deibler
Jeffrey Kern
Theodore Pasternak

Musicianship

Seán Deibler
Chris Farr
Don Glanden
Micah Jones

Ronald Kerber

Jeffrey Kern
Evan Solot

Music History and Literature

Robert Brosh
Donald Chittum
Annette DiMedio
Bill Zaccagni

Recording

Theodore Greenberg

Music Business

Marc Dicciani

Music Education - Undergraduate and Graduate Studies

Marc Dicciani
Annette DiMedio
William Garton
Janice Goltz
Robert Goltz
Jeffrey Kern
John Knebl
Theodore Pasternak
Thomas Rudolph
Anthony Salicondro
Dennis Wasko

Latin-American Music

Orlando Haddad
Edward Simon
Marlon Simon
Elio Villafranca

Class Piano

Annette DiMedio
Don Glanden
Jeffrey Kern
David Thomas

Music Librarian

Mark Germer

World Music

Robert Brosh
Donald Chittum
Rick Hall
Anne Sciolla

Jazz Improvisation

Jimmy Bruno
Chris Farr
Don Glanden
Ronald Kerber
Pat Martino
Tony Miceli
John Swana
Craig Thomas

Special Regulations/ Requirements

Attendance

The number of hours of "Unexcused Absences" permitted per semester in the School of Music may not exceed the number of credits per course, i.e., in a three-credit course, no more than three hours of unexcused absences are permitted; in a two-credit course, no more than two hours of unexcused absences are permitted, etc.

Attendance at Lessons

Students must attend all private lessons as scheduled except in the case of illness or emergency. It is the student's responsibility to notify the teacher if he/she is unable to keep the appointment time. Failure to give at least 24 hours prior notice may mean forfeiture of the lesson. A maximum of three lessons per semester will be made up in the case of excused absences.

Lessons missed because of unexcused absences will not be made up.

Lessons missed due to the teacher's absence will be rescheduled and made up by the teacher.

Unless circumstances render it impossible, "make-up" lessons for the Fall semester are to be completed prior to the Spring semester; "make-up" lessons for the Spring must be completed by June 15.

Normally, students are entitled to 28 one-hour lessons during the academic year (14 per semester).

Change of Major Teacher

Students who wish to petition for a change of major teacher must:

1. Secure a "Request for Change of Major Teacher" form from the Director of the School of Music.
2. State reasons for requesting a change of teacher.
3. Obtain the signed approval of the present and the requested teacher.
4. Obtain the signed approval of the department chair.
5. Obtain the signed approval of the Director of the School of Music.

Such changes are not usually effected in mid-semester. If the change is approved during the semester, in addition to the process stated above, the student must also complete a Drop/Add form to correct the current major teacher designation. The Drop/Add form must be signed by the Director of the School of Music and submitted by the student to the Office of the Registrar.

Faculty Advisors

All students are assigned to a faculty advisor. Lists are posted in the Merriam Lobby during the first week of the academic year. Appointments can be made at the mutual convenience of the student and the faculty advisor.

Students should feel free to see their advisor at any time concerning problems that they may encounter.

Jury Examinations

All first, second, and third-year music majors must take a jury examination in their applied area upon the completion of the second, fourth, and sixth semesters of applied study. This usually occurs in May during the week immediately following classroom examinations. However, students who began their matriculation in midyear, transferred from another institution, or have failed their jury in a prior year may be scheduled to take the examination in December.

Students are evaluated in comparison to the Minimum Applied Jury Requirements in their major. A list of these requirements is given to each student by his/her major teacher at the beginning of each year. The jury consists of at least two faculty members in addition to the major teacher (who may be present but may not grade). The jury examination is graded "Pass/Fail," but also includes areas of optional letter grading evaluation.

Failure in any single "Pass/Fail" aspect of the jury examination constitutes an "F" (Failure) in the entire jury examination. A student who fails the jury fails the entire semester in the applied major; the examination may not be retaken. A grade of "F" will appear on the student's transcript for both the major lessons and the jury exam, and the student will receive no credit for the semester's work in major lessons. The student must repeat the failed semester of applied study and retake the jury examination at the completion of the next semester. A student who fails the same semester jury examination more than once, or who fails a total of more than one jury examination during his/her matriculation at the University will be recommended for dismissal.

The requirements which are tested in the jury examination are those which have been established, by a departmental faculty committee, to be the minimum set of skills and knowledge necessary for successful completion of applied study. Requirements are established for each year of study and are considered cumulative: e.g., a jury

examination of a second-year student may include requirements from the first year.

It is possible for a student to pass the jury examination and yet receive a failing grade in the major, due to the different grading and evaluation criteria for each. However, a student who fails the jury will receive a failure in the major.

Jury Recital Requirements

Regulations regarding jury examinations and Senior Recitals are available in the office of the School of Music.

Academic Progress

Students will receive Academic Censure, as determined by the Academic Review Committee, for the following reasons:

1. Semester GPA below 2.0.
2. Grade below "B-" (2.67) in the following major courses: Major Lessons (MU 192-692 A/B)
3. Failure to meet the stipulation for removal of Academic Censure by the end of the specified period will result in dismissal.

Note: Failure in any single "Pass/Fail" aspect of the jury examination constitutes an "F" (Failure) in the entire jury examination. A student who fails the jury fails the entire semester in the applied major; the examination may not be retaken. A grade of "F" will appear on the student's transcript for both the major lessons and the jury exam, and the student will receive no credit for the semester's work in major lessons. The student must repeat the failed semester of applied study and retake the jury examination at the completion of the next semester. A student who fails the same semester jury examination more than once, or who fails a total of more than one jury examination during his/her matriculation at the University will be recommended for dismissal.

"First Wednesday"

The first Wednesday of each month is devoted to faculty and guest recitals, lectures, master classes, and workshops, as well as student performances.

Music majors should not schedule other commitments during the time designated as First Wednesday. In addition, all music students are encouraged to attend student and professional performances on a regular basis.

Professional Standards and Behavior

Students are required to maintain high standards of professionalism in studio,

classroom, rehearsal, and performance commitments. Failure to follow directions, and absence from or lateness to rehearsals, performances, and related activities may result in Academic Censure, including lowering of grades or course failure.

Applied Workshops

Workshops in each applied major/department are scheduled at least four times each semester. Faculty and guests teach an array of topics that are supplemental and supportive to the major lesson. Attendance and participation are required as part of the grade in the major.

Graduation Requirements

In addition to the general CPA requirements for graduation, the following must be fulfilled:

Undergraduate Requirements

1. Performance majors must present a satisfactory graduation recital before the public ("satisfactory" performance to be determined by majority vote of a faculty jury).

2. Composition majors must submit a satisfactory substantial work in the senior year, to be publicly performed, adjudicated by the Composition faculty.

3. The recital must include musical selections as stipulated by the faculty, and must conform to School of Music recital requirements.

Exit Requirements for the MAT in Music Education

Successful completion of all course and related requirements shall lead to the granting of the Master of Arts in Teaching with a major in Music Education, provided that an overall GPA of 3.0 or higher is maintained. However, approval of the MAT in Music Education Committee is required for recommendation for teacher certification. It should be noted also that the initial Instructional I Certificate cannot be issued by the Commonwealth of Pennsylvania Department of Education unless PDE testing requirements have been met.

Exit Requirements for the Master of Music in Jazz Studies

All MM students must complete a satisfactory graduate project and a graduate recital in order to meet the degree requirements for completion of the Master of Music.

The recital must include musical selections as stipulated by the major teacher and department, and must conform to the guidelines as stated in the school policy governing recitals.

All MM candidates are required to maintain a cumulative GPA of at least a 3.0.

Bachelor of Music in Jazz Studies-Instrumental Performance

126 credits

Freshman		Credits
Fall		
MU 192 A	Applied Major Instruction	3.0
MU 107 A	Music Theory I	3.0
MU 103 A	Musicianship I	3.0
MU 100	Major Workshop	1.0
MU 113	Freshman Improvisation	1.0
MU 131 A	Class Piano I	1.0
MU 115	Music Technology Survey	1.0
HU 110 A	First Year Writing I	3.0
Fall Total		15.0
Spring		
MU 192 B	Applied Major Instruction	3.0
MU 107 B	Music Theory II	3.0
MU 103 B	Musicianship II	3.0
MU 113	Freshman Improvisation	1.0
MU 131 B	Class Piano II	1.0
MU 116	Music Technology Survey	1.0
HU 110 B	First Year Writing II	3.0
MU 010	Jury Examination	0
Spring Total		15.0
Freshman Year Total		30.0
Sophomore		
Fall		
MU 292 A	Applied Major Instruction	3.0
MU 208 A	Jazz Theory I	3.0
MU 209 A	Jazz Ear Training I	3.0
MU 7XX	Ensemble	1.0
MU 232 A	Class Jazz Piano I	1.0
MU 213 A	Jazz Improvisation I	2.0
HU 103 A	Intro. to Modernism I	3.0
Fall Total		16.0
Spring		
MU 292 B	Applied Major Instruction	3.0
MU 208 B	Jazz Theory II	3.0
MU 209 B	Jazz Ear Training II	3.0
MU 7XX	Ensemble	1.0
MU 232 B	Class Jazz Piano II	1.0
MU 213 B	Jazz Improvisation II	2.0
HU 103 B	Intro. to Modernism II	3.0
MU 020	Jury Examination	0
Spring Total		16.0
Sophomore Year Total:		32.0

Junior		Credits
Fall		
MU 392 A	Applied Major Instruction	3.0
MU 7XX	Ensemble	1.0
MU 310	Transcription and Analysis	1.0
	Electives	3.0
MU 401 A	Jazz History **	3.0
HU XXX	Liberal Arts	6.0
Fall Total		17.0
Spring		
MU 392 B	Applied Major Instruction	3.0
MU 7XX	Ensemble	1.0
MU 311	Transcription and Analysis	1.0
	Electives	3.0
MU XXX	Music Elective	3.0
MU 030	Jury Examination	0
HU XXX	Liberal Arts	6.0
Spring Total		17.0
Junior Year Total		34.0
Senior		
Fall		
MU 492 A	Applied Major Instruction	3.0
MU 301 A	Music History I**	3.0
MU 7XX	Ensemble	2.0
	Electives	3.0
HU XXX	Liberal Arts	3.0
Fall Total		14.0
Spring		
MU 492 B	Applied Major Instruction	3.0
MU 301 B	Music History II **	3.0
MU 7XX	Ensemble	2.0
HU XXX	Liberal Arts	6.0
MU 040†	Senior Recital	0
<i>Select one of the following two:</i>		
MU 420A	Business of Music *	2.0
MU 420 B	Careers in Music	
Spring Total		16.0
Senior Year Total		29.0

N.B. All instrumental majors are required to successfully complete one year of Chorus, which may be taken as ensemble or elective credits.

Piano (MU 131 A/B) and Jazz Piano (MU 232 A/B) are not required for piano majors. Instead, substitute 4 elective credits.

** All undergraduate music students must take either Business of Music (MU 420A) or Careers in Music (MU 420B). Students who take both may apply one toward elective credits.*

† Senior Recital may be completed either semester.

*** Also fulfills Liberal Arts discipline history requirement.*

Bachelor of Music in Jazz Studies- Vocal Performance

126 credits

Freshman		Credits
Fall		
MU 191 A	Applied Major Instruction	3.0
MU 107 A	Music Theory I	3.0
MU 103 A	Musicianship I	3.0
MU 139	Vocal Styles and Diction I	1.0
MU 772	Chorus	1.0
MU 131 A	Class Piano I	1.0
MU 115	Music Technology Survey	1.0
HU 110 A	First Year Writing I	3.0
Fall Total		16.0
Spring		
MU 191 B	Applied Major Instruction	3.0
MU 107 B	Music Theory II	3.0
MU 103 B	Musicianship II	3.0
MU 140	Vocal Styles and Diction I, II	1.0
MU 772	Chorus	1.0
MU 131 B	Class Piano II	1.0
MU 116	Music Technology Survey	1.0
HU 110 B	First Year Writing II	3.0
MU 010	Jury Examination	0
Spring Total		16.0
Freshman Year Total		32.0
Sophomore		
Fall		
MU 291 A	Applied Major Instruction	3.0
MU 208 A	Jazz Theory I	3.0
MU 209 A	Jazz Ear Training I	3.0
MU 772	Chorus	1.0
MU 232 A	Class Jazz Piano I	1.0
MU 213 A	Jazz Improvisation I	2.0
HU 103 A	Intro. to Modernism I	3.0
Fall Total		16.0
Spring		
MU 291 B	Applied Major Instruction	3.0
MU 208 B	Jazz Theory II	3.0
MU 209 B	Jazz Ear Training II	3.0
MU 772	Chorus	1.0
MU 232 B	Class Jazz Piano II	1.0
MU 213 B	Jazz Improvisation II	2.0
HU 103 B	Intro. to Modernism II	3.0
MU 020	Jury Examination	0
Spring Total		16.0
Sophomore Year Total		32.0

Junior		Credits
Fall		
MU 391 A	Applied Major Instruction	3.0
MU 7XX	Ensemble	1.0
MU 772	Chorus	1.0
MU 331 B	Advanced Piano and Accompanying	1.0
MU 401 A	Jazz History **	3.0
	Electives	3.0
HU XXX	Liberal Arts	6.0
Fall Total		18.0
Spring		
MU 391 B	Applied Major Instruction	3.0
MU 7XX	Ensemble	1.0
MU 772	Chorus	1.0
MU 331 B	Advanced Piano and Accompanying	1.0
MU 030	Jury Examination	0
	Electives	3.0
HU XXX	Liberal Arts	6.0
Spring Total		15.0
Junior Year Total		33.0
Senior		
Fall		
MU 491 A	Applied Major Instruction	3.0
MU 772	Chorus	1.0
MU 7XX	Ensemble	1.0
<i>Select one of the following two:</i>		
MU 420 A	Business of Music	2.0
MU 420 B	Careers in Music	
MU 301 A	Music History I **	3.0
	Electives	3.0
HU XXX	Liberal Arts	3.0
Fall Total		16.0
Spring		
MU 491 B	Applied Major Instruction	3.0
MU 772	Chorus	1.0
MU 7XX	Ensemble	1.0
MU 040†	Senior Recital	0
MU 301 B	Music History II **	3.0
HU XXX	Liberal Arts	6.0
Spring Total		13.0
Senior Year Total		29.0

All undergraduate Music students must take either Business of Music (MU420A) or Careers in Music (MU 420B). Students who take both may apply one toward elective credits.

† Senior Recital may be completed either term.

** Also fulfills liberal arts discipline history requirement.

Bachelor of Music in Jazz Studies- Composition

126 credits

Freshman		Credits
Fall		
MU 193 A	Applied Major Instruction	3.0
MU 107 A	Music Theory I	3.0
MU 103 A	Musicianship I	3.0
MU 7XX	Ensemble	1.0
MU 131 A	Class Piano I	1.0
MU 115	Music Technology Survey	1.0
HU 110 A	First Year Writing I	3.0
Fall Total		15.0
Spring		
MU 193 B	Applied Major Instruction	3.0
MU 107 B	Music Theory II	3.0
MU 103 B	Musicianship II	3.0
MU 7XX	Ensemble	1.0
MU 131 B	Class Piano II	1.0
MU 116	Music Technology Survey	1.0
MU 010	Jury Examination	0
HU 110 B	First Year Writing II	3.0
Spring Total		15.0
Freshman Year Total		30.0
Sophomore		
Fall		
MU 293 A	Applied Major Instruction	3.0
MU 208 A	Jazz Theory I	3.0
MU 209 A	Jazz Ear Training I	3.0
MU 7XX	Ensemble	1.0
MU 232 A	Class Jazz Piano I	1.0
MU 315 A	Jazz Arranging I	2.0
HU 103 A	Intro. to Modernism I	3.0
Fall Total		16.0
Spring		
MU 293 B	Applied Major Instruction	3.0
MU 208 B	Jazz Theory II	3.0
MU 209 B	Jazz Ear Training II	3.0
MU 7XX	Ensemble	1.0
MU 232 B	Class Jazz Piano II	1.0
MU 020	Jury Examination	0
HU 103 B	Intro. to Modernism II	3.0
Spring Total		14.0
Sophomore Year Total		30.0

Diploma in Music in Jazz Studies- Instrumental Performance 104 credits

Junior		Credits
Fall		
MU 393 A	Applied Major Instruction	3.0
MU 401 A	Jazz History**	3.0
MU 7XX	Ensemble	1.0
MU 415 A	Intro. to MIDI and Electronic Technology	3.0
HU XXX	Liberal Arts	3.0
	Electives	3.0
Fall Total		16.0
Spring		
MU 393 B	Applied Major Instruction	3.0
MU 7XX	Ensemble	1.0
MU 317 A	Orchestration I	3.0
MU XXX	Music Elective	3.0
MU 030	Jury Examination	0
HU XXX	Liberal Arts	6.0
Spring Total		16.0
Junior Year Total		32.0
Senior		
Fall		
MU 493 A	Applied Major Instruction	3.0
MU 301 A	Music History I**	3.0
MU 7XX	Ensemble	1.0
<i>Select one of the following two:</i>		
MU 420 A	Business in Music*	2.0
MU 420 B	Careers in Music	
	Electives	3.0
HU XXX	Liberal Arts	6.0
Fall Total		18.0
Spring		
MU 493 B	Applied Major Instruction	3.0
MU 301 B	Music History II**	3.0
MU 7XX	Ensemble	1.0
MU 040†	Senior Recital	0
	Electives	3.0
HU XXX	Liberal Arts	6.0
Spring Total		16.0
Senior Year Total		34.0

N.B. All composition majors are required to successfully complete one year of Chorus, which may be taken as ensemble or elective credits.

** All undergraduate music students must take either Business of Music (MU 420 A) or Careers in Music (MU 420 B). Students who take both may apply one toward elective credits.*

† Senior Recital may be completed either term.

*** Also fulfills liberal arts discipline history requirement.*

Freshman		Credits
Fall		
MU 192 A	Applied Major Instruction	3.0
MU 107 A	Music Theory I	3.0
MU 103 A	Musicianship I	3.0
MU 100	Major Workshop	1.0
MU 113	Freshman Improvisation	1.0
MU 7XX	Ensemble	1.0
MU 131 B	Class Piano I	1.0
MU 115	Music Technology Survey	1.0
Fall Total		13.0
Spring		
MU 192 B	Applied Major Instruction	3.0
MU 107 B	Music Theory II	3.0
MU 103 B	Musicianship II	3.0
MU 113	Freshman Improvisation	1.0
MU 7XX	Ensemble	1.0
MU 131 B	Class Piano II	1.0
MU 116	Music Technology Survey	1.0
MU 010	Jury Examination	0
Spring Total		13.0
Freshman Year Total		26.0
Sophomore		
Fall		
MU 292 A	Applied Major Instruction	3.0
MU 208 A	Jazz Theory I	3.0
MU 209 A	Jazz Ear Training I	3.0
MU 7XX	Ensembles	2.0
MU 232 A	Class Jazz Piano I	1.0
MU 213 A	Jazz Improvisation	2.0
Fall Total		14.0
Spring		
MU 292 B	Applied Major Instruction	3.0
MU 208 B	Jazz Theory I	3.0
MU 209 B	Jazz Ear Training II	3.0
MU 7XX	Ensembles	2.0
MU 232 B	Class Jazz Piano II	1.0
MU 213 B	Jazz Improvisation	2.0
MU 020	Jury Examination	0
Spring Total		14.0
Sophomore Year Total		28.0

Junior		Credits
Fall		
MU 392 A	Applied Major Instruction	3.0
MU 7XX	Ensembles	2.0
MU 310	Transcription and Analysis	1.0
MU 401 A	Jazz History	3.0
	Electives	3.0
Fall Total		12.0
Spring		
MU 392 B	Applied Major Instruction	3.0
MU 7XX	Ensembles	2.0
MU 311	Transcription and Analysis	1.0
MU XXX	Music Elective	3.0
MU 030	Jury Examination	0
	Electives	3.0
Spring Total		12.0
Junior Year Total		24.0
Senior		
Fall		
MU 492 A	Applied Major Instruction	3.0
MU 7XX	Ensembles	2.0
MU 420 A	Business of Music	2.0
MU 040†	Senior Recital	0
MU 301 A	Music History I	3.0
	Electives	3.0
Fall Total		13.0
Spring		
MU 492 B	Applied Major Instruction	3.0
MU 7XX	Ensembles	2.0
MU 420 B	Careers in Music	2.0
MU 040†	Senior Recital	0
MU 301 B	Music History I, II	3.0
	Electives	3.0
Spring Total		13.0
Senior Year Total		26.0

N.B. All instrumental majors are required to successfully complete one year of Chorus (MU 772), which may be taken as ensemble or elective credits.

Piano (MU 131 A/B) and Jazz Piano (MU 232 A/B) are not required for piano majors. Instead, substitute 4 elective credits.

† Senior Recital may be completed either term.

Diploma in Music in Jazz Studies- Vocal Performance

104 credits

Freshman		Credits
Fall		
MU 191 A	Applied Major Instruction	3.0
MU 107 A	Music Theory I	3.0
MU 103 A	Musicianship I	3.0
MU 139	Vocal Styles and Diction I	1.0
MU 772	Chorus	1.0
MU 131 A	Class Piano I	1.0
MU 115	Music Technology Survey	1.0
Fall Total		13.0
Spring		
MU 191 B	Applied Major Instruction	3.0
MU 107 B	Music Theory II	3.0
MU 103 B	Musicianship II	3.0
MU 140	Vocal Styles and Diction II	1.0
MU 772	Chorus	1.0
MU 131 B	Class Piano II	1.0
MU 116	Music Technology Survey	1.0
MU 010	Jury Examination	0
Spring Total		13.0
Freshman Year Total		26.0
Sophomore		
Fall		
MU 291 A	Applied Major Instruction	3.0
MU 208 A	Jazz Theory I	3.0
MU 209 A	Jazz Ear Training I	3.0
MU 772	Chorus	1.0
MU 7XX	Ensemble	1.0
MU 232 A	Class Jazz Piano I	1.0
MU 213 A	Jazz Improvisation I	2.0
Fall Total		14.0
Spring		
MU 291 B	Applied Major Instruction	3.0
MU 208 B	Jazz Theory II	3.0
MU 209 B	Jazz Ear Training II	3.0
MU 772	Chorus	1.0
MU 7XX	Ensemble	1.0
MU 232 B	Class Jazz Piano II	1.0
MU 213 B	Jazz Improvisation II	2.0
MU 020	Jury Examination	0
Spring Total		14.0
Sophomore Year Total		28.0

Diploma in Music in Jazz Studies- Composition

104 credits

Freshman		Credits
Fall		
MU 193 A	Applied Major Instruction	3.0
MU 107 A	Music Theory	3.0
MU 103 A	Musicianship I	3.0
MU 7XX	Ensemble	1.0
MU 131 A	Class Piano	1.0
MU 115	Music Technology Survey	1.0
Fall Total		12.0
Spring		
MU 193 B	Applied Major Instruction	3.0
MU 107 B	Music Theory	3.0
MU 103 B	Musicianship II	3.0
MU 7XX	Ensemble	1.0
MU 131 B	Class Piano	1.0
MU 116	Music Technology Survey	1.0
MU 010	Jury Examination	0
Spring Total		12.0
Freshman Year Total		24.0
Sophomore		
Fall		
MU 293 A	Applied Major Instruction	3.0
MU 208 A	Jazz Theory I	3.0
MU 209 A	Jazz Ear Training I	3.0
MU 7XX	Ensemble	1.0
MU 232 A	Class Jazz Piano	1.0
MU 315 A	Jazz Arranging I	2.0
Fall Total		13.0
Spring		
MU 293 B	Applied Major Instruction	3.0
MU 208 B	Jazz Theory II	3.0
MU 209 B	Jazz Ear Training II	3.0
MU 7XX	Ensemble	1.0
MU 232 B	Class Jazz Piano	1.0
MU XXX	Music Elective	3.0
MU 020	Jury Examination	0
Spring Total		14.0
Sophomore Year Total		27.0

† Senior Recital may be completed either term.

**Certificate in Music in Jazz Studies-
Instrumental Performance** 54 credits

Junior		Credits
Fall		
MU 393 A	Applied Major Instruction	3.0
MU 7XX	Ensembles	2.0
MU 317 A	Orchestration I	3.0
MU415 A	Intro. to MIDI and Electronic Technology	3.0
MU 030	Jury Examination	0
MU 401 A	Jazz History	3.0
Fall Total		14.0
Spring		
MU 393 B	Applied Major Instruction	3.0
MU 311	Transcription and Analysis	1.0
MU 7XX	Ensembles	2.0
MU XXX	Music Elective	3.0
MU 030	Jury Examination	0
	Electives	3.0
Spring Total		12.0
Junior Year Total		26.0
Senior		
Fall		
MU 493 A	Applied Major Instruction	3.0
MU 7XX	Ensembles	2.0
MU 420 A	Business of Music	2.0
MU 301 A	Music History	3.0
	Electives	3.0
Fall Total		13.0
Spring		
MU 493 B	Applied Major Instruction	3.0
MU 7XX	Ensembles	2.0
MU 420 B	Careers in Music	2.0
MU 040†	Senior Recital	0
MU 301 B	Music History	3.0
	Electives	3.0
Spring Total		13.0
Senior Year Total		26.0

N.B. All composition majors are required to successfully complete one year of Chorus, which may be taken as ensemble or elective credits.

† Senior Recital may be completed either semester.

First Year		Credits
Fall		
MU 192 A	Applied Major Instruction	3.0
MU 107 A	Music Theory I, II	3.0
MU 103 A	Musicianship	3.0
MU 100	Major Workshop	1.0
MU 7XX	Ensemble	1.0
MU 131 A	Class Piano	1.0
MU 115	Music Technology Survey	1.0
Fall Total		13.0
Spring		
MU 192 B	Applied Major Instruction	3.0
MU 107 B	Music Theory I, II	3.0
MU 103 B	Musicianship	3.0
MU 113	Freshman Improvisation	1.0
MU 7XX	Ensemble	1.0
MU 131 B	Class Piano	1.0
MU 116	Music Technology Survey	1.0
MU 010	Jury Examination	0
Spring Total		13.0
First Year Total		26.0
Second Year		
Fall		
MU 292 A	Applied Major Instruction	3.0
MU 208 A	Jazz Theory I, II	3.0
MU 209 A	Jazz Ear Training I, II	3.0
MU 7XX	Ensembles	2.0
MU 232 A	Class Jazz Piano I, II	1.0
MU 213 A	Jazz Improvisation I, II	2.0
Fall Total		14.0
Spring		
MU 292 B	Applied Major Instruction	3.0
MU 208 B	Jazz Theory I, II	3.0
MU 209 B	Jazz Ear Training I, II	3.0
MU 7XX	Ensembles	2.0
MU 232 B	Class Jazz Piano I, II	1.0
MU 213 B	Jazz Improvisation I, II	2.0
MU 020	Jury Examination	0
Spring Total		14.0
Second Year Total		28.0

N.B. Piano (MU 131 A/B) and Jazz Piano (MU 232 A/B) are not required for piano majors. Instead, substitute 4 elective credits.

**Certificate in Music in Jazz Studies-
Vocal Performance** 54 credits

First Year		Credits
Fall		
MU 191 A	Applied Major Instruction	3.0
MU 107 A	Music Theory I	3.0
MU 103 A	Musicianship I	3.0
MU 139	Vocal Styles and Diction I	1.0
MU 7XX	Ensemble	1.0
MU 131 A	Class Piano I	1.0
MU 115	Music Technology Survey	1.0
Fall Total		13.0
Spring		
MU 191 B	Applied Major Instruction	3.0
MU 107 B	Music Theory II	3.0
MU 103 B	Musicianship II	3.0
MU 140	Vocal Styles and Diction II	1.0
MU 7XX	Ensemble	1.0
MU 131 B	Class Piano II	1.0
MU 116	Music Technology Survey	1.0
MU 010	Jury Examination	0
Spring Total		13.0
First Year Total		26.0
Second Year		
Fall		
MU 291 A	Applied Major Instruction	3.0
MU 208 A	Jazz Theory I	3.0
MU 209 A	Jazz Ear Training I	3.0
MU 7XX	Ensembles	2.0
MU 232 A	Class Jazz Piano	1.0
MU 213 A	Jazz Improvisation I	2.0
Fall Total		14.0
Spring		
MU 291 B	Applied Major Instruction	3.0
MU 208 B	Jazz Theory II	3.0
MU 209 B	Jazz Ear Training II	3.0
MU 7XX	Ensembles	2.0
MU 232 B	Class Jazz Piano	1.0
MU 213 B	Jazz Improvisation II	2.0
MU 020	Jury Examination	0
Spring Total		14.0
Second Year Total		28.0

Music Education

Preparatory Program for the Master of Arts in Teaching

All undergraduate degree students in music at The University of the Arts may enroll in and take advantage of the MAT in Music Education Preparatory Program (MATPREP). Completion of this program allows students to satisfy all corequisite requirements for admission to the MAT in Music program. MATPREP is also an important means for maintaining continuity between undergraduate and graduate experiences and for fostering communication between students and faculty in Music Education.

Admission to the University as a BM/MAT student in Music indicates acceptance into the Bachelor of Music program and into the MATPREP program. Full admission to the MAT in Music Education program must be granted prior to the beginning of graduate-level instruction on the same basis as other MAT candidates.

A minimum grade point average of 3.0 in MATPREP courses and a minimum overall cumulative grade point average of 2.90 must be achieved in order to be considered as a candidate for admission into the MAT in Music Education Program.

MATPREP

17 credits

Course		Credits
MU 151 A	Intro. to Music Education I	1.0
MU 151 B	Intro. to Music Education II	1.0
MU 257 A	Lab Teaching/Practicum I	2.0
MU 257 B	Lab Teaching/Practicum II	2.0
MU 254	Basic Conducting	2.0
MU 356 A	Music Teaching Skills I	1.0
MU 356 B	Music Teaching Skills II	1.0
MU 451 A	Psychology of Music Teaching I	2.0
MU 451 B	Psychology of Music Teaching II	2.0
MU 317 A	Orchestration I	3.0
Total Credits		17.0

Music Education

Master of Arts in Teaching

Patrick Jones

pjones@uarts.edu

Division Head

215-717-6356

The Master of Arts in Teaching in Music Education is an advanced teacher certification program designed to prepare individuals with established musical skills and subject-matter mastery for successful careers in teaching and education-related fields. It is a unique program in that candidates for the MAT in Music Education typically will have completed undergraduate studies in applied music, composition, theory, history/literature, or other professional areas. After satisfying Pennsylvania standardized testing requirements, MAT graduates will be eligible to receive K-12 certification in music from the Commonwealth of Pennsylvania Department of Education. In addition, completion of the MAT program fulfills continuing studies requirements, so that after three years of full-time teaching service, graduates may apply for permanent certification without taking additional courses.

Music Education graduates of The University of the Arts are currently serving successfully as teachers, supervisors, school administrators, and in education-related fields such as computer software development, broadcasting, law and the arts, and private studio teaching, and as professional performers, composers, and arrangers.

The MAT curriculum in music education comprises 36 credits and may be completed in a summer-plus-one academic year schedule, if all prerequisites are satisfied prior to matriculation. Prerequisite requirements may be satisfied in a number of ways, including taking courses in the undergraduate MATPREP program. Professionals in the field may choose to complete the Master of Arts in Teaching in Music Education over an extended period of time on a part-time basis. The following listing presents the normal sequence of courses if completed within one year:

Music Education

Master of Arts in Teaching 36 credits

Summer		Credits
MU 560 A	Workshop in Instrumental Methods I	2.0
MU 552	Workshop in Vocal Methods	2.0
Summer Total		4.0
Fall		
MU 554 A	Elementary Methods and Materials	3.0
MU 554 B	Secondary Methods and Materials	3.0
MU 551	Education in American Society	3.0
MU 550	Advanced Conducting - Choral or Instrumental	3.0
MU 560 B	Workshop in Instrumental Methods II	2.0
MU 557	Music Administration and Supervision	3.0
Fall Total		17.0
Spring		
MU 553	Music and Special Children	2.0
MU 559	Research, Evaluation, and Technology in Music Education	3.0
MU 555	Elementary Student Teaching	4.0
MU 556	Secondary Student Teaching	4.0
MU 558	Student Teaching Seminar and Major Project	2.0
Spring Total		15.0
Total Credits		36.0

MAT in Music Education Faculty

Seán Deibler

Marc Dicciani

Annette DiMedio

William Garton

Janice Goltz

Robert Goltz

Regina Gordon

Jeffrey Kern

John Knebl

Theodore Pasternak

Thomas Rudolph

Anthony Salicondro

Dennis Wasko

Jazz Studies

Master of Music

Don Glanden

dglanden@uarts.edu

Chair, Graduate Jazz Studies

215-717-6353

The Master of Music in Jazz Studies degree has its roots in three decades of University of the Arts' leadership in the field of jazz education, carefully balancing aesthetic goals and a pragmatic approach to vocational responsibility in the context of this American music idiom. Open to a small and highly advanced group of students who have an undergraduate degree in jazz studies or an undergraduate degree in music with significant experience in jazz and contemporary music, or the equivalent thereof, the program—while providing a solid foundation in contemporary music—encourages a primary focus on individual career goals.

Curriculum

Among the one-year, 32-credit program's unique curricular components are advanced private instruction in the major area to develop professional-level artistry and skills; hands-on internships and pedagogy study; ensemble performances; arranging, composing, transcribing and analyzing jazz and contemporary music; study of MIDI and music technology; and a final thesis/project/recital which integrates in-depth research on a topic of special relevance with personal instrumental growth, culminating in a public performance. Graduate Applied Studies are the core of the Master of Music in Jazz Studies. Additionally, applied study at the graduate level includes a pedagogy component. Teaching is a facet of almost every performer's and composer's career; coursework in the major applied area acknowledges this importance.

Students, in addition to completion of the requisite 32 credits, must take or have taken two corequisite courses of two credit hours each: Recording and The Business of Music.

MM in Jazz Studies Faculty

Strings

John Blake

Saxophone

Chris Farr

Ronald Kerber

Frank Mazzeo

Anthony Salicondro

Bill Zaccagni

Trumpet

Jeff Jarvis

George Rabbai

John Swana

Dennis Wasko

Trombone

Robin Eubanks

Richard Genovese

Clint Sharman

Keyboards

Don Glanden

Trudy Pitts

Edward Simon

Elio Villafranca

Guitar

Jimmy Bruno

Thomas Giacabetti

Pat Martino

Patrick Mercuri

Michael Quaile

Upright Jazz Bass/Electric Bass

Charles Fambrough

Kevin MacConnell

Tony Marino

Craig Thomas

Gerald Veasley

Percussion/Drums

Carl Allen

Robert Brosh

Marc Dicciani

Joseph Nero

James Paxson

Voice

Kelly Meashey

Reginald Pindell

Anne Sciolla

Large Jazz Ensembles

Frank Mazzeo

Evan Solot

Bill Zaccagni

Small Jazz Ensembles

All Jazz Faculty

Composition and Arranging

Evan Solot

Bill Zaccagni

Recording

Theodore Greenberg

Latin American Music

Orlando Haddad

Edward Simon

Marlon Simon

Elio Villafranca

Music Technology

George Akerley

Thomas Rudolph

Jazz Improvisation and Transcription

Jimmy Bruno

Thomas Giacabetti

Don Glanden

Ronald Kerber

Pat Martino

Tony Miceli

John Swana

MM in Jazz Studies 36.0 credits

Fall		Credits
MU 592 A	Applied Major Instruction	3.0
MU 615	MIDI and Music Technology	2.0
MU 617	Adv. Transcription and Analysis	3.0
MU 620	Professional Internship	1.0
MU 622	Graduate Arranging	2.0
MU 625	Advanced Improvisation	2.0
MU 627	Graduate Forum	1.0
MU 764	Ensembles	2.0
Fall Total		16.0
Spring		
MU 592 B	Applied Major Instruction	3.0
MU 616	MIDI and Music Technology	2.0
MU 621	Professional Internship	1.0
MU 624	Composing for Performers	2.0
MU 626	Graduate Improvisation	2.0
MU 628	Graduate Forum	1.0
MU 764	Ensembles	2.0
MU 603	Graduate Project/Recital	3.0
Spring Total		16.0
Total Credits		32.0
Additional prerequisite/corequisite courses:		
MU 413	Recording	2.0
MU 420	Business of Music	2.0
Total		4.0
Total Credits with corequisites		36.0

The School of Theater Arts

Gene Terruso

gterruso@uarts.edu

Director

Nan Gilbert

ngilbert@uarts.edu

Assistant Director

211 South Broad Street

215-717-6450

The School of Theater Arts of The University of the Arts is committed to developing the skills and professionalism of its students to prepare them for careers in the theater and related fields, or for advanced study in graduate or conservatory programs.

The goal of the theater school is to cultivate practitioners for the live theater entertainment media, communications, and production. This is achieved by developing a practical knowledge and competence that include sensitivity to technique, artistry, and style, as well as an insight into the role of the theater arts.

All of the School's degree programs employ a professional approach to training and highly rigorous standards for evaluation and retention. As with any theater program, production work may serve as an important means of gauging a student's growth in his/her respective program. It is in the studio, however, where the primary efforts of both student and faculty are concentrated. The highly focused and demanding training is enhanced by appropriate courses in the liberal arts. These are of particular importance to the theater artist, who is charged with commenting on the human condition. The effectiveness of that commentary is dependent upon a sincere commitment to excellence in liberal arts.

All programs within the School of Theater Arts require 123 credits for graduation.

Facilities

Most facilities for the School of Theater Arts are located in UArts' new Terra Building at 211 South Broad Street. These include seminar and classroom spaces and studios for individual voice instruction, speech, dance, movement, and acting. The studios are well-lit and individually equipped with prop storage and audio-visual capabilities. Lockers and lounges are located adjacent to the studios. Performances are held at three sites: the ArtsBank, a technically up-to-date, 240-seat theater at 601 South Broad Street that also houses additional instructional spaces; the University's historic Merriam Theater at 250 South Broad Street; and a new flexible black box space at the Gershman Y, 401 South Broad Street, where stage combat classes are also held. Design and technical support are provided by a production shop, areas for both property and costume stock, and a video editing studio inside the ArtsBank. The Albert M. Greenfield Library contains books, journals and videotapes devoted to the theater arts, which are available to students for research and coursework.

Programs of Study

The curriculum is conservatory-based, acknowledging that the focal point of training in both the Bachelor of Fine Arts Acting and Bachelor of Fine Arts Musical Theater programs is the acting instruction, and that vocal and physical training are the principal support areas for this instruction. The first responsibility of the faculty is to invest students with a foundation technique—a rehearsal/performance process—which they will continue to refine and personalize as their creative development evolves.

Opportunities for master classes, guest speakers, internships, and apprenticeships with many professional companies in the city and region are among the experiences open to students in all School of Theater Arts programs.

Bachelor of Fine Arts (BFA) Acting Program

The four-year Bachelor of Fine Arts Acting program prepares students for careers in the professional theater or for continued study at the graduate level. In the first year, students concentrate on finding the "core of the actor" through the study of improvisation, monologue, emotional discovery, speech, and movement. In addition to fostering these acting skills, the first year of training is also

designed to encourage an in-depth self-analysis of the student's commitment, discipline, and professionalism. The second year is devoted to technique training, in which actors develop a sense of conversational reality and strengthen their imagination, responsiveness and spontaneity. This level of training also addresses an actor's skill for evoking a full and accessible inner life.

The third year is dedicated to giving shape and specificity to the actor's behavior and aims to refine technique and deepen characterization. Advanced scene study and an introduction to style work are also integral to this level of training. The focus of the fourth year is on classical performance and preparing the student to enter the profession. Students are given instruction in audition and camera techniques, resumé preparation, how to work with agents, etc. The fourth year culminates with an audition clinic given by a selected panel of agents, directors, and casting representatives.

Bachelor of Fine Arts (BFA) Musical Theater Program

The four-year Bachelor of Fine Arts Musical Theater Program prepares students for professional careers as performers in the musical theater or for continued study in graduate school. The program defines the term "musical theater" in a way that embraces the richness and diversity of this challenging interdisciplinary art form, which includes musical comedy, the musical play (in the Hammerstein-Sondheim tradition), new and alternative music theater, "Broadway opera," cabaret and revue. Students receive the same technique training as do acting majors through their first five semesters. This training is complemented by training in vocal technique, musicianship and dance, and the study of the repertoire of the musical theater in print, recordings, and in rehearsal and performance.

Bachelor of Fine Arts (BFA) in Applied Theater Arts

The Bachelor of Fine Arts in Applied Theater Arts allows students with a range of theatrical interests to shape their own individualized course of study. It is designed to give students the practical, artistic, and intellectual foundation necessary for a successful professional life in live theater and allied disciplines. Student artists may focus on theatrical disciplines such as mask, stage combat, stage management, playwriting, directing, dramaturgy, production, and arts

administration.

Practical studio and production training, received in a student's first two years, is enriched by an understanding of the theater as an art, an industry, and an institution, with a history and a vital role in society.

This foundation training will prepare the student to emphasize one or more of the abovementioned disciplines at the upper-division levels and shape her/his own curriculum. Much of the senior year in the ATA program is shaped by production projects, independent study, and internships arranged through the School's close association with professional companies in the area.

This program may prove a good choice for students who are drawn to the collaborative nature of theater. It is an ideal program of study for the student who has a profound passion for theater and/or the entertainment field, but whose long-term interest may lay outside performing. At the same time, it is a curriculum that places that student at the heart of the production process. The program is also well suited to students who may have an interest in advanced or graduate study.

Stage Combat Program

The School of Theater Arts is home to one of the nation's most renowned stage combat programs, serving as host to the annual Philadelphia Stage Combat Workshop. It is one of only a handful of institutions that offers the option of an eight-semester sequence of combat training. One semester of combat is required for all BFA Acting majors. Although not a degree program in itself, students completing the requisite course of study are tested on campus each year and, if found proficient, certified by the Society of American Fight Directors. At year ago, the program was ranked third in the country, based on the number of certified stage combatants that emerged from its ranks.

School of Theater Arts Faculty

BFA Acting Program

Acting Training

Irene Baird
Jennifer Childs
Johnnie Hobbs, Jr
David Howey
Ernest Losso
Drucie McDaniel
David Newer
Mike Pedretti
Peter Pryor
Rick Stoppleworth
Gene Terruso
Joan Twiss

Voice/Speech Training

Neill Hartley
Connie Koppe
Leigh Smiley-Grace
D'Arcy Webb

Movement Training

Karen Cleighton
Manfred Fischbeck
Nancy Kantra
Rebecca Lisak
Tammy Meneghini
Dan Rothenberg

BFA Musical Theater Program

Performance Training

Charles Gilbert
Patricia Raine
Owen Robbins
Neal Tracy

Voice Training

Eric Ebbenga
Mary Ellen Grant-Kennedy
Theresa Greenland
Patricia Raine
Neal Tracy

Dance Training

Karen Cleighton
Rex Henriques
Nancy Kantra
Kip Martin

BFA Applied Theater Arts Program*

Jennifer Childs
Kali Colton
Charles Conwell
Mari Fielder
Nan Gilbert
Johnnie Hobbs, Jr.
Aaron Posner
Ed Shockley
Gene Terruso
Clista Townsend
Jiri Zizka

* The BFA program in Applied Theater Arts draws instructors from all areas of the School of Theater Arts.

Design and Production Training

Edward Johnson
Anna Michelle Oldham
Troy Martin O'Shia

Acting

Bachelor of Fine Arts

123 credits

Freshmen Year			Credits
Fall			
TH 103 A	Acting Studio I		3.0
TH 109 A	Voice and Speech for Actors I		2.0
TH 105 A	Stage Combat I		2.0
TH 115 A	Movement for Actors I		1.0
TH 123	Scene and Lighting Tech.		2.0
TH 113	Encounters with Theater Arts		3.0
TH 110 A	First Year Writing I		3.0
Fall Total			16.0
Spring			
TH 103 B	Acting Studio II		3.0
TH 103 L	Crew		0
TH 109 B	Speech for Actors II		2.0
TH XXX	Movement Elective		1.0
TH 124	Costumes and Prop Tech.		2.0
TH 213	Script Analysis		3.0
HU 110 B	First Year Writing II		3.0
Spring Total			14.0
Freshman Year Total			30.0
Sophomore			
Fall			
TH 223	Acting Studio: Technique I		4.0
TH 103 L	Crew		0
TH 209 A	Voice and Speech for Actors III		2.0
TH 215 A	Movement for Actors III		2.0
TH 311 A	Theater History I		3.0
HU 103 A	Intro. to Modernism I		3.0
HU XXX	Liberal Arts		3.0
Fall Total			17.0
Spring			
TH 224	Acting Studio: Technique II		4.0
TH 103 L	Crew		0
TH 209 B	Voice and Speech for Actors IV		2.0
TH 215 B	Movement for Actors IV		2.0
TH 311 B	Theater History II		3.0
HU 103 B	Intro. to Modernism II		3.0
HU XXX	Liberal Arts		3.0
Spring Total			17.0
Sophomore Year Total			34.0

Junior			Credits
Fall			
TH 323	Acting Studio: Technique III		3.0
TH 103 L	Crew		0
TH 309	Voice and Speech for Actors V		2.0
TH 315 A	Movement for Actors V		2.0
TH 317	Fundamentals of Directing		3.0
HU XXX	Liberal Arts		3.0
	Electives		3.0
Fall Total			16.0
Spring			
TH 324	Acting Studio: Poetic Realism		3.0
TH 310	Voice and Speech for Actors VI		2.0
TH 326	Audition Techniques		2.0
TH 315 B	Movement for Actors VI		2.0
TH 330	Acting on Camera		1.0
HU XXX	Liberal Arts		3.0
	Electives		3.0
Spring Total			16.0
Junior Year Total			32.0

Senior Year			
Fall			
TH 423	Acting Studio: Verse Drama I		4.0
TH 415 A	Movement for Actors VII		2.0
TH 419	Business of Theater		1.0
HU XXX	Liberal Arts		6.0
Fall Total			13.0
Spring			
TH XXX	Studio Electives		8.0
	Electives		3.0
HU XXX	Liberal Arts		3.0
Spring Total			14.0
Senior Year Total			27.0

Applied Theater Arts

Bachelor of Fine Arts

123 credits

Freshmen Year			Credits
Fall			
TH 103 A	Acting Studio I		3.0
TH 123	Scene and Lighting Tech.		2.0
TH 123 L	Scene and Lighting Tech. Lab.		1.0
TH 113	Encounters with Theater Arts		3.0
TH 105 A	Stage Combat I		2.0
HU 110 A	First Year Writing I		3.0
Fall Total			14.0
Spring			
TH 103 B	Acting Studio II		3.0
TH 124	Costumes and Prop Tech.		2.0
TH 124 L	Costumes and Prop Tech. Lab.		1.0
TH 213	Script Analysis		3.0
TH 101	Neutral Mask		1.0
HU 110 B	First Year Writing II		3.0
	Electives		3.0
Spring Total			16.0
Freshman Year Total			30.0
Sophomore			
Fall			
TH 203 A	Acting Studio III		3.0
TH 103 L	Crew		0
TH 311 A	Theater History I		3.0
HU XXX	Arts Criticism (or equivalent)		3.0
HU 103 A	Intro. to Modernism I		3.0
HU XXX	Liberal Arts		3.0
Fall Total			15.0
Spring			
TH 103 L	Crew		0
TH 2XXB	Playwriting		3.0
TH 227	Fundamentals of		
	Stage Management		3.0
TH 351	Production Practicum		1.0
TH 311 B	Theater History II		3.0
HU 103 B	Intro. to Modernism II		3.0
HU XXX	Liberal Arts		3.0
Spring Total			16.0
Sophomore Year Total			31.0

Musical Theater

Bachelor of Fine Arts

123 credits

Junior		Credits
Fall		
TH 351	Production Practicum	1.0
TH 103 L	Crew	0
TH 327	Advanced Stage Management	3.0
	Electives	3.0
HU XXX	Liberal Arts	6.0
HU XXX	Dramatic Literature Elective	3.0
Fall Total		16.0
Spring		
TH 351	Production Practicum	1.0
TH 430	Stage to Video Production	2.0
TH 317	The Fundamentals of Directing	3.0
	Electives	3.0
HU XXX	Liberal Arts	3.0
HU XXX	Dramatic Literature Elective	3.0
Spring Total		15.0
Junior Year Total		31.0
Senior Year		
Fall		
TH 351	Production Practicum	3.0
TH 419	Business of Theater	1.0
	Studio Electives	2.0
HU XXX	Dramatic Literature Elective	3.0
HU XXX	Liberal Arts	6.0
Fall Total		15.0
Spring		
TH 351	Production Practicum	3.0
TH 451	Senior Project	3.0
TH 326	Audition Techniques	2.0
TH 449	Internship	6.0
	Studio Electives	2.0
Spring Total		16.0
Senior Year Total		31.0

Freshmen Year		Credits
Fall		
TH 103 A	Acting Studio I	3.0
TH 141 A	Voice for Musical Theater I	1.0
TH 141 L	Voice for Musical Theater Lab.	0
TH 122 A	Music Skills for Musical Thtr. I	2.0
TH 142 A	Voice Lesson for Musical Thtr.	1.0
TH 150 A	Dance for Musical Theater I	1.0
TH 123	Scene and Lighting Tech.	2.0
HU 110 A	First Year Writing I	3.0
TH 113	Encounters with Theater Arts	3.0
Fall Total		16.0
Spring		
TH 103 B	Acting Studio II	3.0
TH 103 L	Crew	0
TH 141 B	Voice for Musical Theater II	1.0
TH 141 L	Voice for Musical Theater Lab.	0
TH 122 B	Music Skills II	2.0
TH 142 B	Voice Lesson for Musical Thtr.	1.0
TH 150 B	Dance for Musical Theater II	1.0
TH 124	Costumes and Prop Tech.	2.0
HU 110 B	First Year Writing II	3.0
TH 213	Script Analysis	3.0
Spring Total		16.0
Freshman Year Total		32.0
Sophomore		
Fall		
TH 223	Acting Studio: Technique I	4.0
TH 103 L	Crew	0
TH 242	Voice Lesson for Musical Thtr.	1.0
TH 209 A	Voice and Speech for Actors III	2.0
TH 250 A	Dance for Musical Theater	2.0
TH 222 A	Music Skills III	2.0
HU 103 A	Intro. to Modernism I	3.0
Fall Total		14.0
Spring		
TH 224	Acting Studio: Technique II	4.0
TH 103 L	Crew	0
TH 242	Voice Lesson for Musical Thtr.	1.0
TH 209 B	Voice and Speech for Actors IV	2.0
TH 250 B	Dance for Musical Theater	2.0
TH 222 B	Music Skills for Musical Thtr. IV	2.0
TH 241	Foundation of Singing Acting	2.0
HU 103 B	Intro. to Modernism II	3.0
Spring Total		16.0
Sophomore Year Total		30.0

Junior		Credits
Fall		
TH 323	Acting Studio: Technique III	3.0
TH 103 L	Crew	0
TH 315 A	Movement for Actors V	2.0
TH 318 A	Musical Theater Repertory	2.0
TH 341 A	Voice for Musical Theater	1.0
TH 342 A	Voice Lesson for Musical Thtr.	1.0
TH 350 A	Dance for Musical Theater	1.0
TH 312 A	Musical Theater History I	3.0
HU XXX	Liberal Arts	3.0
Fall Total		16.0
Spring		
TH 103 L	Crew	0
TH 318 B	Musical Theater Repertory	2.0
TH 341 B	Voice for Musical Theater	1.0
TH 342 B	Voice Lesson for Musical Thtr.	1.0
TH 350 B	Dance for Musical Theater	1.0
TH XXX	Studio Electives	3.0
TH 312 B	Musical Theater History II	3.0
HU XXX	Liberal Arts	6.0
Spring Total		17.0
Junior Year Total		33.0
Senior Year		
Fall		
TH 441 A/B	Voice for Musical Theater: Cabaret	1.0
TH 442 A/B	Voice Lesson for Musical Thtr.	1.0
TH XXX	Movement Elective	1.0
HU XXX	Liberal Arts	6.0
	Electives	4.0
Fall Total		15.0
Spring		
TH 441 A/B	Voice for Musical Theater: Cabaret	1.0
TH 442 A/B	Voice Lesson for Musical Thtr.	1.0
TH XXX	Movement Elective	1.0
TH 419	Business of Theater	1.0
HU XXX	Liberal Arts	6.0
	Electives	4.0
Spring Total		16.0
Senior Year Total		31.0

The Curriculum

BFA Programs in Acting and Musical Theater

Actor training in the School of Theater Arts lies at the heart of the two performance curricula. The training is designed to cultivate the actor's ability to "live truthfully under imaginary circumstances." Students develop an understanding that such truth begins with a shared interconnectedness between actors onstage.

Early technique studies, for majors in both acting and musical theater, emphasize the "reality of doing" as it is rooted in a full emotional life, driven by action and expressed with meaning, clarity, and theatricality. To this end, students are challenged to cultivate a fuller understanding of themselves, and to continually exercise their skills as analysts of text and as observers of human behavior.

The program introduces students to a range of approaches (Linklater, Meisner, LeCoq, Williamson, Fitzmaurice, Laban) as a part of their training. The successful student should emerge from the program with a practicable performance technique in place, which enables her/him to develop and sustain a role from first rehearsal to closing night.

Students completing these programs are also expected to be knowledgeable about a variety of styles and types of drama and the challenges presented by each; to work in a vocally and physically free and efficient manner; to be able to identify their character type and its potential range within the casting conventions of the industry; to have a sense of how to begin to establish a career as a performer; and to possess a work ethic that will support the collaborative nature of theatrical production.

The Musical Theater Program seeks to train students who:

- use the singing voice in a vibrant, healthy, and dramatically effective manner
- understand music as the singing actor's second text and clearly present its expressive intentions
- have a solid dance technique and a command of the language of dance and movement
- integrate all component skills of musical theater performance to create consistently honest and expressive behavior

Additionally, the Acting Program seeks to train students who have developed:

- fundamental skills in stage combat and the use of selected weaponry
- an awareness of mask techniques as a platform from which characterization and behavior can evolve
- basic skills in performing for the camera, a familiarity with their image in two-dimensional media and some experience in fundamental issues such as slating, continuity hitting marks, working within frame, etc.
- scene study skills that will serve them in the interpretation of classical material that requires a command of both style and language.

BFA Program in Applied Theater Arts

A theater artist must be well versed in a variety of disciplines, each vital in itself and intimately related to all that occurs in a production effort. The student majoring in the BFA in Applied Theater Arts is called upon to develop competencies across a spectrum of these disciplines. As such, they will study playwriting, acting, combat, mask, stage management, directing, administration, theater history, and dramatic literature—all in a context that supports theatrical production. This program is designed to provide practical training for the student/artist who possesses a collaborative perspective. The BFA in Applied Theater Arts (ATA) allows the student/artist, in his/her junior year, to move toward a concentration in a particular area of emphasis, such as many of those mentioned here.

Upon declaring a concentration in one of these fields, a student will complete his/her course of study via a series of production practica and independent study projects. Internships, arranged through the School's outstanding relationship with area professional theaters, will further strengthen the student's skills and enhance his/her professional viability. The student completing this program will be prepared to enter the industry on either the production or the administrative end, and may pursue a range of career options or choose to pursue further study in dramaturgy, directing, or several of the above fields.

Production Season

The School of Theater Arts presents at least ten major productions a year—six in our subscription series, and four more in our studio series. These include both musicals and straight plays. Plays are selected based on the educational and competitive needs of

the current casting pool, and on a four-year cycle representing styles and genres to which the faculty feels students should be exposed.

All students in performance majors are required to audition for all School-sponsored shows and to accept roles as cast, unless excused as provided for in the School of Theater Arts Student Handbook. Students are also required to attend each production. Starting with Fall term 2002, these audition and attendance requirements will be part of all acting studio syllabi. Failure to comply with these requirements will have a direct impact upon one's grade in acting studio.

Absences

Students in the School of Theater Arts are expected to attend all classes, studios, workshops, rehearsals, and crews for which they are registered or otherwise committed.

Generally, the School of Theater Arts does not make a distinction between an excused and unexcused absence. Rather it recognizes that in the course of a student's studies, circumstances may arise that, in the student's judgment, may require absence or lateness. The general policy of the School of Theater is that any number of absences that result in the student missing more than the equivalent of two weeks work will result in failure for the course in question. This standard is somewhat more severe for acting studios.

Students should consult the syllabi for any given course to see how this policy applies to the course's number of weekly meetings and contact hours. Please refer to the "Absences" section of Academic Regulations in this catalog for more information, and to the Theater Arts Student Handbook.

Advisors

Students are assigned advisors when they enter the School of Theater Arts. Advisory lists are posted in the theater lounge during the first week of the academic year. The advisor conveys information from the faculty to the students and counsels the student in artistic and academic matters. The student, however, is wholly responsible for fulfilling his or her artistic and academic obligations and for meeting the requirements for graduation.

Call Boards

All Theater students must check the call boards daily and will be responsible for all official notices posted there within 24 hours.

The call boards are used for the posting of all rehearsal and crew notices, as well as School and professional audition notices.

Crew Assignments

All students are required to serve on production crews in their second through fifth semesters. Crew assignments and calls are scheduled and monitored by the Production Office, located in the main School of Theater office.

All crew members are expected to be prompt for crew calls. Lateness will not be tolerated. Attendance at all crew calls is mandatory. There are no unexcused absences permitted. A student who misses a crew call without prior permission from the Production Office will receive an 'F' for the semester.

Extra-Curricular Activities

Beginning with Fall term 2002, students in the School of Theatre Arts may not participate in any projects outside the University prior to completion of five semesters in the School of Theatre Arts. Even students who have achieved junior status must formally apply in writing to the University director, for such permission *in advance of auditioning or interviewing* for such work. The University will make no accommodation for students involved with such projects and students do so at risk to their academic standing and dismissal from the program. Instructors are specifically directed not to allow the absences nor scheduling arrangements that may provide such opportunities.

Physical Demands of the Program

The Theater Arts program is physically demanding. Good health and its maintenance are of paramount importance to an actor.

Occasional illness or injuries are, of course, justification for short-term absences. Specific chronic physical or emotional disorders that impair attendance or ability to function within the program over a longer period of time should be covered by a formal leave-of-absence.

In either case, the student should confer with his or her advisor as soon as a potential health problem arises.

Professional Standards and Behavior

Students are expected to maintain high standards of professionalism in studio, classroom, rehearsal and performance commitments. Professionalism in rehearsal and production is a factor in the grading for Acting studio. Failure to follow directions, and absence from or lateness to rehearsals, performances, and related activities may result in Academic Censure including lowering of grade or course failure.

Academic Progress

A professional training environment and an academic environment have goals that are at once mutual and distinct. Within a traditional university, a student receiving a grade of C may feel that they have done "adequate" work and are entitled to continue in their course of training. As a university, UArts recognizes this right. By the standards required of professional training, however, an "adequate" grade does not suggest a student's viability within the entertainment industry. Further, the world of play production is a meritocracy — i.e., being in a play is not a right; it is earned by consistently demonstrated work ethic, command of material, and strength of skills. As such, the School of Theatre Arts has developed the following standards by which the purposes of both the academic experience and the requirements of professional training and production will be served.

1. To remain in good standing for casting consideration in the School of Theatre Arts, a student must maintain a 3.0 in all core courses (listed below in item 5) and receive no lower than a B grade in Acting studio. A student whose work fails to meet this level of achievement will be considered non-competitive by professional standards in the view of the SOTA faculty.
2. A student whose receives a grade in any core course (listed below in item 5) of C- will be placed on probation and casting restriction. Such students will, however, receive core credit for the course and proceed in track to the next semester of core courses;
3. A student whose grades in any core course (listed below in item 5) fall within a C to B- range will be placed on casting restriction. Such students will however, receive credit for the course and be allowed to continue onto the next level of their training;

4. Consistent with University policy a student whose overall GPA falls below a 2.0 will be placed on Initial Probation and casting restriction.
5. Students whose grades in any core course (i.e. Acting, Speech and Movement for the BFA Actor, and Acting/Voice for Musical Theatre/Rep and Voice Lesson for the BFA Musical Theatre major) fall within a D to D+ range, will be placed on Initial Probation and casting restriction. Additionally, while students will receive credit for such courses, such credit may not be used to satisfy their core requirements. As such they will need to repeat the course for core credit and receive a grade of C- or better before they may advance onto the next level of their training in any other core courses. The repeated course will not replace the course as previously completed, but rather will be added to the transcript in the overall computation of the student's GPA;
6. A student who completes three semesters of work which result in probationary status will be subject to dismissal.

Starting Fall 2002: Because performance training in the School of Theatre Arts has been designed as an integrated program (i.e. what is being taught in Speech, Movement, or Voice Lessons, may directly parallel what is being taught in Acting studio), students whose grade in any core class (SEE above) is less than C- will not be permitted to move onto the next level of training in any other core classes. In those instances where the grade for such courses has been a D or D+, credit earned for the class must be applied to another area of the student's program.

Warnings The School's obligation to its students is to keep them abreast of their progress by personal contact and review. A student will be warned if his/her performance in class is below par as defined by the instructor's expectations expressed in the class syllabus, rules, etc. Such warning will be issued as a part of ongoing studio critiques, in a formal verbal fashion at the student's in-person evaluation (or jury), and in writing as a follow-up to that evaluation. A student may also receive such warning if he/she lacks seriousness of purpose, demonstrates attitudinal behavior which proves disruptive to the ensemble or educational process, is excessively tardy, is

not prepared to work in class, or is not seriously committed to professional training.

Evaluations

In the School of Theater Arts, progress from one semester to the next is based not only on successful completion of course work, but also on the faculty's positive assessment of the student's potential for a career in the professional theater.

This assessment is recorded through a process of in-person and written evaluation. Students whose grade in core classes (see "Academic Progress") is less than "C-" may not be permitted to move on to the next level of training in that area. Because the curriculum is frequently integrated (i.e., what is being taught in speech or dance may directly parallel what is being taught in acting studio) the student may be prevented from moving forward in those disciplines as well.

In all degree programs, both the student and the Director's Office will be provided with copies of the written summation of the student's evaluation. A student who has not shown satisfactory improvement may be asked to leave the program.

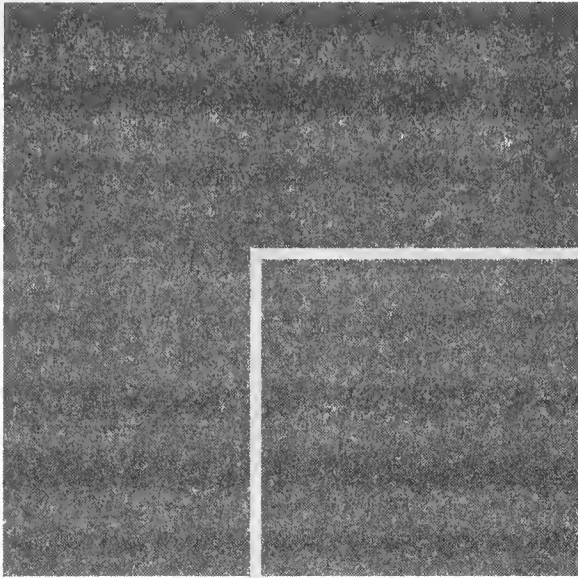
In the BFA Acting program, in-depth evaluations will be conducted in semesters two through six. These in-person evaluations will be held with the student's acting, movement, and speech teacher present and will focus specifically on the student's work and progress through the program. Ideally, these sessions should recap the ongoing input the student has received throughout the term in studio.

As a follow-up to these sessions, the student will receive a written evaluation reviewing the points covered in-person and including a statement on the student's status in the program (i.e., reinstitution assured, contingent upon further improvement, or in jeopardy).

The BFA in Musical Theater employs a jury system by which students are evaluated. Musical Theater jury exams are held at the end of semesters one to seven to evaluate students' progress. Each student is required to prepare a minimum of five songs (three for first-year students) to be presented before a panel of Musical Theater faculty. It is expected that these songs be fully developed musically and dramatically. After completion of the jury, the student receives a written evaluation from each member of the panel.

Initial evaluations in the BFA for Applied Theater Arts are conducted at the conclusion of the first year and throughout the second year. The student will convene with her/his

advisor and head of program. During these first evaluations, the primary issues dealt with will be the student's satisfactory performance in production lab assignments and aptitude in the areas of stage management and dramaturgy. The first evaluation in a student's third year will focus on the student's progress and a statement submitted by the student discussing the areas of emphasis that have drawn his/her primary interest. Evaluators will consider how effectively the student has demonstrated skills in those areas. By the end of the third year, evaluations will focus on the student's declared area of emphasis.



College of Media and Communication

Undergraduate and Graduate
Course Catalog
2002 • 2003

UArts



THE UNIVERSITY
OF THE ARTS®

College of Media and Communication

Neil Kleinman
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Dean
215-717-6590

The College of Media and Communication has approval of the Commonwealth of Pennsylvania to grant Bachelor of Fine Arts and Bachelor of Science degrees as part of The University of the Arts.

Programs of Study

The College of Media and Communication is dedicated to the integration of art, technology, and communication. In recognition of the new artistic opportunities that have recently emerged, and of the importance of technology in many aspects of artistic endeavor, programs in the College of Media and Communication are characterized by their interdisciplinary nature, reliance on text, the use of appropriate technologies, and on collaboration and other strategies that take advantage of the potential of individual expertise and creative vision in a cooperative setting.

The programs offered in this college are a BFA degree in Writing for Film and Television, a BFA degree in Multimedia, and a BS degree in Communication. Each program is designed as a rigorous sequential course of study, balancing major requirements with studio electives and a 42-credit liberal arts core. In addition, the College offers a minor in Information Architecture.

A distinctive aspect of the College is its interdisciplinary nature. Specialized courses that are unique and essential to the field are augmented by major courses drawn from various programs throughout the university. Students are encouraged to explore the University's vast artistic and academic offerings through electives and minor courses of study.

Information Architecture Minor

This minor focuses on the information architecture component of multimedia. Students will develop an understanding of user workflow and interactivity. They learn to create easy-to-use interfaces and information spaces. The program of study is designed for students mostly interested in developing Web sites and CD-ROMs that deliver information clearly and efficiently.

MM 130	Information Concepts	3.0 credits
MM 121	Introduction to Interface Design	3.0
MM 221, 222	Interactive Studio I, II	6.0
MM 320	Advanced Interface Seminar	3.0
Total credits required		15

Please note the following guidelines regarding this minor:

1. A Multimedia major may not take a minor in Information Architecture.

2. Courses applied to the minor may not be used for the major, but students may include the minor coursework as part of their elective credits.

3. Students must declare their intent to complete a minor by filling out the Minor Declaration Form in the Office of the Registrar. This form must be signed by the student's major and minor advisors.

4. Minors are available to undergraduate students only.

5. A portfolio review and interview are required before a student is accepted in the minor.

New Media Center

Christopher P. Garvin
Director

The University of the Arts is proud to be a member of the New Media Centers, a group of the nation's leading academic institutions and technology corporations dedicated to the advancement of technology in education. The University of the Arts is one of the few art schools world-wide to be welcomed into this organization, whose members include New York University, Cornell, MIT, and UCLA.

The University of the Arts' New Media Center (NMC) is a state-of-the-art digital laboratory that provides Internet access and permits the integration of text, graphics, imagery, animation, music, and sound. While these labs are used by the entire University community, the NMC is the primary classroom for students in the Multimedia program.

**College of Media and Communication
Faculty**

Alexandra N. Buczek

Senior Lecturer

BS, University of Rhode Island

Geoff DiMasi

Assistant Professor

BA, Rutgers University

MFA, The University of the Arts

Barry Dornfeld

Director, Communication

Associate Professor

BA, Tufts University

MA, PhD, University of Pennsylvania

De Angela Duff

Senior Lecturer

BFA, Georgia State University

BS, Georgia Institute of Technology

Mark Ellis

Master Lecturer

BA, Penn State University

Louis Fuiano

Senior Lecturer

BA, Tyler School of Art, Temple University

Christopher P. Garvin

Director, Multimedia

Assistant Professor

BFA, State University of New York at Buffalo

MFA, The Ohio State University

Kathy Gosliner

Senior Lecturer

BA, Vassar College

MA, Northwestern University

MBA, Temple University

Dave Hartl

Assistant Professor

BM, West Chester University

Ron Kanter

Master Lecturer

BS, Temple University

MFA, University of Pennsylvania

Michael Klein

Senior Lecturer

BA, Temple University

K. Lynne Koval-Bauer

Assistant Professor

BA, University of Texas at Austin

BA, University of Akron

Sharon Lefevre

Assistant Professor

BA, Princeton University

MA, MPhil, Columbia University

Larry Loebell

Adjunct Assistant Professor

BA, Temple University

MA, Colorado State University

MFA, Temple University

Camille A. Paglia

University Professor

BA, SUNY Binghamton

MPhil, PhD, Yale University

Theta Pavis

Senior Lecturer

BA, University of California at Los Angeles

MS, Columbia University

Graduate School of Journalism

John J.H. Phillips

Senior Lecturer

Linda Povey

Senior Lecturer

BA, Ithaca College

Kathryn Ramey

Senior Lecturer

BA, The Evergreen State College

MA, Temple University

Jeff Ryder

Director, Writing for Film and Television

Associate Professor

BA, Rider College

Elizabeth Saperstein

Adjunct Assistant Professor

BS, Emerson College

Steven Saylor

Assistant Professor

BA, Franklin and Marshall College

MA, MFA, Temple University

Sloan Seale

Senior Lecturer

BA, Arizona State University

MA, The Ohio State University

MFA, Temple University

Diane M. Walsh

Associate Professor

BA, San Jose State University

Michael Willmann

Senior Lecturer

BA, Fordham University

JD, University of Pennsylvania

Mark Viggiano

Senior Lecturer

BS, Saint Joseph's University

MA, Rowan University

Communication

Barry Dornfeld

bdornfeld@uarts.edu

Director

215-717-6470

Media makers occupy a place of great influence and importance in our increasingly mediated world. This studio-based Communication program is designed to reflect the changing nature of the media industries due to new technologies, demographic diversity, and the increase in global flows of ideas, images, and products. Upon their graduation, we expect our students to be able to work in a variety of media forms, to be broadly knowledgeable about the media industry, and able to think critically about media making and the media's impact on culture and society.

Students learn how to create work in one or more of three principal concentrations: documentary production, digital journalism, and advertising using the digital tools of the trade. While developing professional skills in these areas, they are exposed to theory in communication and media studies, grounding their production work in an understanding of how to think about media and its place in contemporary culture. Students learn about the connections between aesthetic approaches and communicated meaning, about the history of communication, and about cultural context and organizational constraints, and grapple with the ethical considerations that arise in professional practice.

Throughout their undergraduate training, students take a range of courses in the liberal arts and choose electives throughout the University. Students' production work builds on this intellectual base, beginning with exercises and growing to intensive projects in the selected area of concentration. The program stresses digital media production across platforms and promotes an understanding of what these new tools make possible and what they limit.

Freshmen take courses that offer both an historical and a social perspective to communication, while they learn visual and sound fundamentals through introductory studio courses. They are introduced to field-based imaging equipment and post-production studios, and begin to produce and critique their own work.

The year-long Media Forms and Contexts course in the sophomore year acts as a keystone to the basic Communication curriculum and intensive screening of mainstream and alternative media forms. The course gives students experience in producing in a broad range of media genres. The Interactive Studio and Writing for Media courses round out this year.

In the junior year, students work more intensively in each of the program concentrations — Documentary Production, Digital Journalism, and Advertising. Media Industries and Communication Theory and Culture in the 20th Century deepen students' understanding of the changing landscape of media industries and their cultural impact.

For their senior year, students choose one of the three concentrations as the focus of their studio work, taking a year-long team-based studio course. Through this intensive training, students develop a portfolio of media work, pulling together their previous experiences and interests into a project that can represent their abilities to the professional world. Additional courses, including two internships, prepare students for professional life beyond the University.

Communication Core Curriculum

The core curriculum is common to all majors in the Communication program. These required courses develop a solid foundation from which students pursue their choice of concentration. Students formally select their concentration during the advising period in the fall of the junior year.

Freshman Year		Credits
Fall		
CM 120	Sound Communication	3.0
CM 250*	History of Communication	3.0
MM 110	Visual Concepts I	3.0
HU 110A	First Year Writing I	3.0
HU 103A	Intro. to Modernism I	3.0
Fall Total		15.0
Spring		
CM 101	Communication, Culture and Process	6.0
MM 130	Information Concepts	3.0
HU 110B	First Year Writing II	3.0
HU 103B	Intro. to Modernism II	3.0
Spring Total		15.0
Freshman Year Total:		30.0
Sophomore Year		
Fall		
CM 201	Media Forms and Contexts I	4.5
CM 211	Writing for Media	3.0
PF 220	Intro. to Documentary Photography	3.0
	Electives	3.0
HU 261**	Observing Humans or a Sociology course	3.0
Fall Total		16.5
Spring		
CM 202	Media Forms and Contexts II	4.5
CM 271	Advertising: Creative Concepts I	3.0
MM 221	Interactive Studio I	3.0
	Electives	3.0
HU 272	Money Matters	3.0**
Spring Total		16.5
Sophomore Year Total:		33.0

* Indicates discipline history requirements.

** Fulfills 3 credits of the social science distribution requirement.

Advertising Concentration

123 credits

Students learn to work in the creative sectors of the advertising industry by combining creative skills, strategic thinking, and the use of multiple media.

Junior Year		Credits
Fall		
CM 371	Advertising Strategy Develop.	3.0
CM 381	Digital Journalism I	3.0
CM 391	Documentary Media Prod. I	3.0
CM 260 *	Media Industries	3.0
HU XXX	Liberal Arts	3.0
Fall Total		15.0
Spring		
CM 372	Adv. Creative Concepts II	3.0
CM 373	Intro. to Public Relations	3.0
CM 251*	Communication Theories and Culture	3.0
	Electives	3.0
HU XXX	Liberal Arts	3.0
Spring Total		15.0
Junior Year Total:		30.0
Senior Year		
Fall		
CM 461	Senior Studio I	4.5
CM 499	Internship	1.5
	Electives	3.0
HU XXX	Liberal Arts	6.0
Fall Total		15.0
Spring		
CM 462	Senior Studio II	4.5
CM 435	Current Issues in Comm.	3.0
CM 499	Internship	1.5
	Electives	3.0
HU XXX	Liberal Arts	3.0
Spring Total		15.0
Senior Year Total:		30.0

* Indicates discipline history requirements.

** Fulfills 3 credits of the social science distribution requirement.

Digital Journalism Concentration

123 credits

Students learn to combine research, reporting, writing, editorial, and interactive design skills by developing news-based material for on-line publications.

Junior Year		Credits
Fall		
CM 381	Digital Journalism I	3.0
CM 391	Documentary Media Prod. I	3.0
CM 260 *	Media Industries	3.0
	Electives	3.0
HU XXX	Liberal Arts	3.0
Fall Total		15.0
Spring		
CM 382	Digital Journalism II	3.0
CM 383	News and Culture in the Digital Age	3.0
CM 251*	Communication Theories and Culture	3.0
	Electives	3.0
HU XXX	Liberal Arts	3.0
Spring Total		15.0
Junior Year Total:		30.0
Senior Year		
Fall		
CM 461	Senior Studio I	4.5
CM 499	Internship	1.5
	Electives	3.0
HU XXX	Liberal Arts	6.0
Fall Total		15.0
Spring		
CM 462	Senior Studio II	4.5
CM 435	Current Issues in Comm.	3.0
CM 499	Internship	1.5
	Electives	3.0
HU XXX	Liberal Arts	3.0
Spring Total		15.0
Senior Year Total:		30.0

Documentary Production Concentration

123 credits

Students learn to use video and audio technologies to capture real world stories in moving images. Courses emphasize technique, project management, and moving from concept through research to execution of documentary projects.

Junior Year		Credits
Fall		
CM 381	Digital Journalism I	3.0
CM 391	Documentary Media Prod. I	3.0
CM 260 *	Media Industries	3.0
	Electives	3.0
HU XXX	Liberal Arts	3.0
Fall Total		15.0
Spring		
CM 392	Documentary Media Prod. II	3.0
CM 393	History of Documentary	3.0
CM 251*	Communication Theories and Culture	3.0
	Electives	3.0
HU XXX	Liberal Arts	3.0
Spring Total		15.0
Junior Year Total:		30.0
Senior Year		
Fall		
CM 461	Senior Studio I	4.5
CM 499	Internship	1.5
	Electives	3.0
HU XXX	Liberal Arts	6.0
Fall Total		15.0
Spring		
CM 462	Senior Studio II	4.5
CM 435	Current Issues in Comm.	3.0
CM 499	Internship	1.5
	Electives	3.0
HU XXX	Liberal Arts	3.0
Spring Total		15.0
Senior Year Total:		30.0

* Indicates discipline history requirements.

** Fulfills 3 credits of the social science distribution requirement.

Multimedia

Christopher P. Garvin
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Director
215-717-6322

The comprehensive nature of its academic programs makes The University of the Arts an ideal setting for an education in the emerging fields of multimedia. Our goal is to develop the cultural producers of the next millennium—not merely participants, but the avant-garde of the many industries affected by the advent of our knowledge-based economy. Internet, communications, publishing, software, and entertainment, in addition to the fine arts, are the most notable of the industries ready to incorporate multimedia into their core endeavors.

The major in multimedia at The University of the Arts focuses on the integration of image, sound, text and interactivity into communicative works, whether they be for commercial or fine arts audiences. In our holistic approach to the creation of these works, we stress craftsmanship, collaboration, seamless integration of diverse media, and artistic excellence. Working with today's technology, students create a variety of multimedia works in a collaborative studio environment, while they develop a conceptual and social perspective on the work they and others create.

The curriculum consists of a four-year studio sequence accompanied by a corresponding intellectual sequence that includes a generous amount of liberal arts and elective courses. Freshmen are introduced to the basic aesthetic and technical issues essential to multimedia; these are approached visually, aurally, and textually. Students develop an understanding of the history and evolution of multimedia; the ability to work collaboratively; basic design skills; facility in the use of digital tools; sensitivity to general communication concepts; and an understanding of the principles of music and of information management for multimedia design.

As a means of expanding their understanding of the arts, developing a sensitivity to the traditional media, and beginning or advancing a skill in a particular art discipline that they can bring to their collaborative projects, freshmen select an elective course from any department in the University. Presentation of a portfolio and/or audition and permission of the instructor may be required for entry to these classes.

Built on the foundation of the first year, the sophomore curriculum addresses in greater depth components of multimedia such as the moving image, writing and content, and interactivity. A discipline history course reviews the development of multimedia and analyzes its historical influences. Multimedia students are encouraged to develop a secondary concentration in another art form as a specialty within multimedia. The electives fulfill that function as well as encourage a diversity of interests among the multimedia students.

Students in their junior year refine their craft with advanced work in multimedia that focuses on completion, presentation, and collaboration in a project-based environment. Thus they are prepared both conceptually and technically for the integrated work required in the senior year.

The senior-year curriculum enables students to synthesize the concepts and techniques learned during the first three years while preparing them for entry into the profession. In the Senior Studio, full-length projects with self-directed themes allow students to explore the art of multimedia and its potential for personal expression and communication. In the Business Seminar and the Special Projects courses, multimedia professionals address professional practice, essential business skills, and current industry issues in order to prepare graduates to pursue satisfying careers in multimedia.

Multimedia

Bachelor of Fine Arts

123 credits

Freshman Year		Credits
Fall		
MM 110	Visual Concepts I	3.0
MM 130	Information Concepts	3.0
MU 149 A	Aural Concepts I	3.0
HU 103 A	Intro. to Modernism I	3.0
HU 110 A	First Year Writing I	3.0
Fall Total		15.0
Spring		
MM 111	Visual Concepts II	3.0
MM 121	Intro. to Interface Design	3.0
MU 149 B	Aural Concepts II	3.0
	Electives	2.0
HU 103 B	Intro. to Modernism II	3.0
HU 110 B	First Year Writing II	3.0
Spring Total		17.0
Freshman Year Total:		32.0
Sophomore Year		
Fall		
MM 221	Interactive Studio I	3.0
MM 271 *	Survey of Multimedia	3.0
MM 223	Interactive Narrative	3.0
	Electives	3.0
HU XXX	Liberal Arts **	3.0
Fall Total		15.0
Spring		
MM 150	Collab. and Spontaneity Sem.	3.0
PF 332	Video and Animation Tech.	3.0
CM 211	Writing for Media	3.0
MM 222	Interactive Studio II	3.0
	Electives	3.0
HU XXX	Liberal Arts **	3.0
Spring Total		18.0
Sophomore Year Total:		33.0

Junior Year		Credits
Fall		
MM 310	Multimedia Studio I	3.0
MM 320	Advanced Interface Seminar	3.0
	Electives	3.0
HU XXX	Liberal Arts	6.0
Fall Total		15.0
Spring		
MM 311	Multimedia Studio II	3.0
MM 350	Business Seminar	2.0
	Electives	3.0
HU XXX	Liberal Arts	6.0
Spring Total		14.0
Junior Year Total:		29.0
Senior Year		
Fall		
MM 410	Senior Studio I	4.0
MM 472	Special Projects in Multimedia	3.0
	Electives	3.0
HU XXX	Liberal Arts	6.0
Fall Total		16.0
Spring		
MM 411	Senior Studio II	4.0
	Electives	6.0
HU XXX	Liberal Arts	3.0
Spring Total		13.0
Senior Year Total:		29.0

* *Fulfills 3 credits of the discipline history requirement.*

Writing for Film and Television

Jeff Ryder

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Director

215-717-6465

Writing for Film and Television is an undergraduate program dedicated to the art of dramatic writing for film and television. The dramatic script serves as the creative blueprint for the collaborative creation in film and television. The curriculum for the program aims to educate and prepare students for the professional world in this unique genre of writing.

A four-year sequence of studio writing courses act as the cornerstone of the curriculum. Starting with Dramatic Structure in the first year, students will create their own written work in an intensive workshop environment. In the second year, screenwriting is introduced, along with script analysis. In the third and fourth years, students will be writing full-length scripts for film. Adaptation from fiction and nonfiction sources complements students' original written work. To appreciate the art form, as well as the collaborative spirit of film and television, there are courses in film and video production, as well as survey courses in the history of film and television. A strong liberal arts experience in drama, literature, and history gives students the breadth of knowledge required of the professional writer. Internships in the senior year will provide students with an exposure to a professional work setting.

Writing for Film and Television

Bachelor of Fine Arts

123 credits

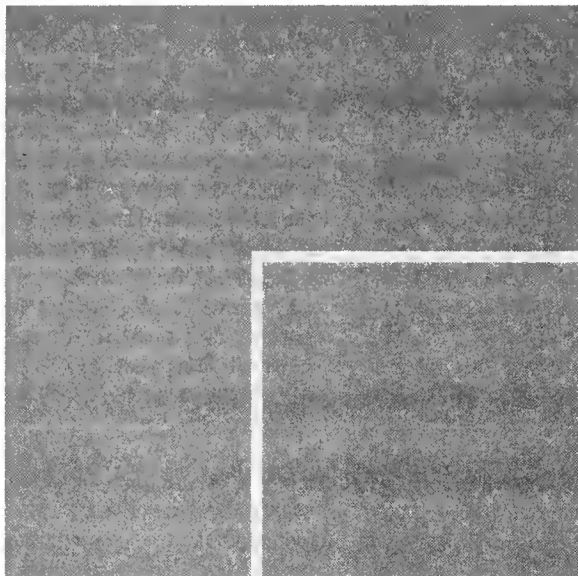
Freshman		Credits
Fall		
WM 113	Dramatic Structure I	3.0
WM 253	History of Television*	3.0
WM 251	Narrative Cinema I	3.0
HU 110 A	First Year Writing I	3.0
HU 103 A	Intro. to Modernism I	3.0
Fall Total:		15.0
Spring		
WM 114	Dramatic Structure II	3.0
WM 252	Narrative Cinema II	3.0
HU 264	Modern American History**	3.0
HU 110 B	First Year Writing II	3.0
HU 103 B	Intro. to Modernism II	3.0
Spring Total:		15.0
Freshman Year Total:		30.0
Sophomore Year		
Fall		
WM 214	Screenwriting I	3.0
WM 343	Film Story Analysis	3.0
WM 241	Arts of the Media	3.0
HU 320 A	Found. of Western Literature I*	3.0
HU XXX	Liberal Arts	3.0
Fall Total:		15.0
Spring		
WM 215	Screenwriting II	3.0
WM 243	Screenplay Analysis	3.0
CM 290	Video Production Workshop	3.0
HU 320 B	Found. of Western Literature II*	3.0
HU XXX	Liberal Arts	3.0
Spring Total:		15.0
Sophomore Year Total:		30.0

Junior Year		Credits
Fall		
WM 321	Advanced Screenwriting I	3.0
WM 341	Acting/Directing for Writers	3.0
<i>Choose one of the following two:</i>		
HU 411 B	Shakespeare:***	3.0
HU 413 02	Literature and Film: Shakespeare ***	
	Electives	6.0
HU XXX	Liberal Arts	3.0
Fall Total:		18.0
Spring		
WM 322	Advanced Screenwriting II	3.0
WM 317	Episodic TV Writing	3.0
WM 315	Adaptation from Fiction	3.0
	Electives	6.0
Spring Total:		15.0
Junior Total:		33.0
Senior Year		
Fall		
WM 411	Senior Thesis I	3.0
WM 316	Adaptation from Non Fiction	3.0
	Electives	6.0
HU 390	Mass Media and the Arts	3.0
Fall Total:		15.0
Spring		
WM 412	Senior Thesis II	3.0
WM 499	Internship	3.0
	Electives	6.0
HU XXX	Liberal Arts	3.0
Spring Total:		15.0
Senior Year Total:		30.0

* Fulfills 3 credits of the discipline history requirement.

** Fulfills 3 credits of the social sciences requirement.

*** Fulfills 3 credits of the literature requirement.



Course Descriptions

Undergraduate and Graduate
Course Catalog
2002 • 2003

UArts



THE UNIVERSITY
OF THE ARTS®

Art Education

AE 200

Presentation Skills

1 credit, 2 hours (undergraduate)

A component of the Introduction to Visual Arts Education, this course addresses effective speech and presentation skills for the teacher, artist, and administrator communicating with groups, classes, or clients.

Open to non-majors.

AE 201

Introduction to Visual Arts Education

2 credits, 3 hours (undergraduate)

A theoretical and practical introduction to the entire field of art education. A survey of various aspects of teaching in a variety of situations and environments, through field observations and classroom lecture-discussions, including public and private schools K-12, as well as specialized and alternative settings in museum education, early childhood education, special education (for students with disabilities and gifted children), and adult education.

Open to non-majors.

AE 507

Educational Media A: Teaching and Learning

3 credits, 3 hours

Provides students with the knowledge, skills, and strategies to successfully integrate educational media into the teaching and learning of K-12 art. Areas of study include the theoretical and conceptual basis for educational technology into the curriculum, training and development of technology skills, such as computer graphics, web page design, electronic presentations, and issues and problems related to technology use in education. Field trips to local K-12 technology arts programs further student understanding of technology use and integration in educational settings.

Prerequisite: permission of the instructor.

AE 509

Educational Media B: Planning and Management

3 credits, 3 hours

The design, planning, and management of educational media in the K-12 classroom and school. Topics of study include developing a technology plan; software and hardware acquisition and assessment; care, maintenance, and security of classroom and lab computer technologies; networking concepts, design and protocols; internet basics and issues; and, managing technological and human resources. Guest speakers support the study of these topics. Independent visitations to either K-12 educational settings, technology fairs, conferences, or businesses will expand student knowledge and understanding of the planning and management of technology.

Prerequisite: permission of the instructor.

AE 530

Interactive Media for Art and Museum Educators

3 credits, 3 hours

This course acquaints students with existing technology and media available for instruction to art and museum educators. Students learn to design and create interactive multimedia projects using a variety of multimedia authoring tools.

Open to non-majors.

AE 531

Multicultural Learning-Arts

3 credits, 3 hours

The artistic expressions of Africa, Asia, and the Americas, the Near and Middle East, and related societies are examined for their aesthetic and contextual meanings. Cross-cultural contributions to world art history are recognized through the study of characteristic styles and techniques, dynastic periods of art and artists, as well as the relationship of art to varied systems of belief.

Open to non-majors.

AE 532

Design for Interdisciplinary Learning

3 credits, 3 hours

An introduction and curricular model for integrated learning in which design and the visual arts, music, theater, and dance are the central means of integrating all disciplines to provide a more holistic approach to learning. An approach to arts-centered learning through a design-based problem-solving model is emphasized to address issues in all subjects and at all levels of education.

Open to non-majors with an interest in integrated arts.

AE 533

Art and Inclusionary Education

3 credits, 3 hours

This course is designed to provide the full scope of methodologies, techniques, and innovative strategies needed to teach special education students effectively. Using the arts as a means for adapting to diverse learning methods, the K-12 classroom will be regarded as a dynamic setting for inclusionary learning. The impact of special-needs art education will be further realized through direct school and community engagement: programs and national as well as local organizations will be made available to assist in developing field placements. Arranged field placement opportunities will include a broad range of community resources.

Open to non-majors.

AE 547

Program Design and Methods: Elementary

3 credits, 3 hours lecture-discussion, 3 hours field work (8 weeks)

Through review of current literature, lectures, discussion, field observation, and mini-teaching, students explore various educational philosophies and develop and implement effective classroom curricula based on prevailing theories of learning and child development.

Prerequisite: AE 201. May be taken by classroom teachers or artists who wish to have a broader knowledge of methodology and content for teaching elementary art.

AE 548

Program Design and Methods: Secondary

3 credits, 3 hours lecture-discussion, 3 hours field work (8 weeks)

Continuation of AE 547 with emphasis on middle and secondary school.

Prerequisites: AE 201 and either AE 547 or AE 559.

AE 550

Creative and Cognitive Development

3 credits, 3 hours

This course is designed to develop skills in recognizing the developmental stages of children, adolescents, and adults according to the theories of Jean Piaget, Lawrence Kohlberg, Viktor Lowenfeld, and Erik Erikson. In addition, the course will explore the learning theories of Jerome Bruner, B.F. Skinner, Howard Gardner, Madeline Hunter, and Bernice McCarthy toward understanding individual differences in creative and cognitive development and learning styles.

Open to non-majors.

AE 552**The Art of Teaching**

3 credits, 3 hours

Teacher preparation and knowledge of instructional techniques and curricula development will be addressed, including development of presentation and speaking skills, professional image, teachers' rights and responsibilities, and aspects of group processes. The course will explore cultural and family factors that influence learning, expectations conveyed by teachers and peer behavior, and techniques of instruction and creativity. A retrospective analysis of each student's individual education experience and his/her perceptions of teaching will be explored through interactive simulation of classroom situations and teaching styles.

*Prerequisite: AE 547.**Open to non-majors.***AE 559****Saturday Practicum**3 credits, 3 hours lecture-discussion,
3 hours field work (10 weeks)

Students are involved in various aspects of the Saturday Lab School. They observe classroom instruction, plan and teach lessons, and exhibit student work under the supervision of cooperating master teachers and through the instruction of a professor in the seminar portion of the course.

*Prerequisite: AE 201 and AE 547.***AE 599****Professional Writing Intensive**

0 credits, 2 hours

This course is required for students entering all art education programs: pre-certification, MAT, MA, MA+EM. It addresses the use of effective and cogent written communication for the teacher, artist, and administrator to classes, groups, or clients. Students may test out of the Professional Writing Intensive course by taking and passing the Writing Proficiency Exam.

*Open to non-majors.***AE 602****History of Ideas in Art and Museum Education**

3 credits, 3 hours

Seminar on major issues and trends in the history of art and museum education, with an emphasis on child-centered and content-centered theories and the theoretical antecedents of the Discipline Based Art Education movement and standards-based education.

AE 606**Research in Education: Methods and Trends**

3 credits, 3 hours

A graduate education seminar on the principal approaches to research for art and museum education. The course examines types of research, applications, and recent studies for their methodologies and findings, grant writing, and assessment techniques.

*Graduate students only.***AE 610****Graduate Studio Seminar**

3 credits, 3 hours

A one-semester interdisciplinary seminar exclusively for arts educators. Topics of broad concern to artists will be addressed in response to students' work, assigned readings, and occasional public lectures or other art events in the University and the community.

*Corequisite: Student should be currently enrolled in studio work while taking this course.***AE 632****Applications of Interdisciplinary Learning**

3 credits, 3 hours

This course practically applies the knowledge gained in Design for Interdisciplinary Learning by offering a variety of curriculum frameworks through which elementary and secondary school teachers can implement this curriculum. Students use a variety of models and thematic approaches to develop integrated arts curricula that relate the arts to other disciplines. In keeping with interdisciplinary in a postmodern aesthetic, students use a variety of interactive media.

Class sessions include lectures, media presentations, discussions, interactive group activities, guest presenters, and workshops in the university and the community.

This graduate-level course is available for advanced undergraduates with an interest in integrated arts.

*Prerequisite: AE 532.***AE 649****Graduate Project/Thesis**

6 credits (or 3 credits per semester for two semesters)

A culminating independent project supervised by a faculty advisor. The project or thesis may take either of two distinct forms: a) an academic thesis presenting original research on a significant historical, theoretical, or pedagogical question relating to visual arts education, or b) a studio or curriculum project intended for use as a pedagogical tool.

*Prerequisites: AE 602, AE 606, and AE 610.**Other conditions: Students must also complete a University seminar, and be approved by the Chair of Art Education to enroll for the Thesis Project.***AE 659****Student Teaching Practicum**

4.5 to 9 credits,

Five full days a week for 12, 2 hour lecture discussions.

An intensive experience built around a 12-week student teaching practicum, in which the student devotes six weeks to teaching at the elementary school level and six weeks at the middle or secondary-school level under the guidance and supervision of master teachers and Art Education Department faculty. Educational issues and concerns are addressed in the seminar portion of the course.

Prerequisites: AE 201, AE 533, AE 547, AE 548, and AE 559.

Art Therapy

AT 300

Introduction to Art Therapy

3 credits, 3 hours

Introduces students to key concepts and dimensions of the profession of art therapy. Course content addresses the different orientations and approaches that comprise this discipline, as well as the diverse populations that are served. Art Therapists that work within a wide range of settings are invited to present to the class to balance the theoretical with the practical.

Prerequisite: HU 181A, HU 181B, or permission of instructor.

AT 301

Social and Group Process

3 credits, 3 hours

Introduces students to a basic understanding of social groups, group behaviors, group therapy and group art therapy. The class helps students to better identify their own role as well as that of others within a group setting. Experiential art tasks are used to underscore course material and exemplify group dynamics.

Prerequisites: HU 181 B, AT 300, or permission of instructor.

AT 304

Theories and Techniques of Art Therapy with Children and Adolescents

3 credits, 3 hours

Introduces students to the use of art therapy with children and adolescents, including the different arenas where art therapists work with children, as well as the various approaches that are utilized. Normal child development, as evidenced in artwork, will serve as the foundation for understanding key concepts. Indicators of emotional, cognitive and behavioral difficulties, as seen in art productions, are also presented.

Prerequisite: HU 181A, HU 181B, HU 384, AT300, or permission of instructor.

AT 305

Theories and Techniques of Art Therapy with Adults

3 credits, 3 hours

The practice of art therapy with adults as demonstrated through the use of case material from a variety of clinical populations. Overviews of diagnostic indicators, as seen in artwork, are presented. Issues of long- and short-term treatment are addressed, as well as a rich variety of interventions at the art therapist's disposal.

Prerequisite: AT 300, AT 304, or permission of instructor.

AT 401

Senior Practicum

3 credits, 3 hours

A field placement provides an opportunity for the student to apply classroom knowledge to work within a specific clinical setting. A research paper, based on the experience, enables students to integrate theory with observation and practice. This practicum includes on site individual supervision by an art therapist, as well as a small group supervision on campus with the Art Therapy faculty.

Prerequisite: HU 181A, HU 181B, HU 384, HU 483, AT300, AT 301, AT 304, AT 305.

Open to Art Therapy Concentration students only.

Communication

CM 101

Communication, Culture, and Process

6 credits, 7.5 hours

Grounds students in an exploration of communication as a social and cultural process by integrating theory and analysis with practical production projects. The course draws on theory and research in communication, linguistics, anthropology, and sociology, applied across cultural settings. Student work includes reading, writing of reaction papers, and projects combining observations and analysis of communication processes with digital video production. The studio component of the course begins with basic instruction in the use of digital video camera and audio equipment and covers logging, organizing, importing, editing, and presenting digital material. Projects employ video to document observations of nonverbal communication, visual communication, interviews and speech events, and performances. Studio time will be linked to course projects.

CM 120

Sound Communication

3 credits, 4.5 hours

This introduction to the field of sound communication enables students to conceptualize the importance of sound in cultural life and prepares them in practical approaches to field recording and working with various types of sound. The course surveys approaches to sound as a critical dimension of social communication through readings and a broad range of audio examples, including documentary, journalistic, theatrical, and experimental approaches. Students receive training in digital audio field and post-production equipment and complete practical field exercises and an intensive sound project.

CM 201, CM 202**Media Forms and Contexts I, II**

4.5 credits, 7 hours

A two-semester exploration of a range of media forms through the perspectives of genre, structure, and representation, combining analysis and media production. Students are exposed to mainstream and alternative media in weekly screenings, focusing on formal issues (i.e., time, space, point of view) and social issues (i.e., cross-cultural representation, stereotyping, the portrayal of gender and sexuality, the representation of violence) in order to observe how media forms create cultural meanings. Students develop an analytical and practical language for talking about media genres and an understanding of how production practices and audience expectations combine to affect the structure of media forms. In the studio component of the course, exercises approach the topics in media representation through creative work in documentary, electronic journalism, and advertising, using digital video, audio, still images, and the Web.

*Prerequisite: CM 101.***CM 211****Writing for Media**

3 credits, 4 hours

A studio writing course developing skills in effective, clear, and persuasive writing in the areas of media and communication. Students work from a variety of source materials, including secondary research and primary interviews, to craft pieces in several formats. Projects include a research paper from secondary research sources, a project proposal, a treatment for a media work, a newspaper article, and a life narrative from interview material. Emphasis is on writing structure and style, editing and revising, suitability to specific audiences, and delivering material on time and at prescribed lengths. Class meets two times per week, with original writing or revisions due each class.

*Prerequisite: HU 110 B.***CM 250****History of Communication**

3 credits, 3 hours

Examines how major developments and technological changes in communication have influenced social and cultural history and how major historical and social changes have had an impact on communication. Draws connections between historically specific and contemporary modes of communication in a variety of times and cultures, and the present.

*Discipline History/Social Science***CM 251****Communication Theories and Culture**

3 credits, 3 hours

An intellectual history of influential 20th century theories of communication, with a focus on the relationships between media and culture. This course will intertwine critical intellectual developments in the field with public events and social movements, seen in the context of the changing daily lives of people in diverse places. We emphasize how communication systems shaped the course of public and private lives during this century, and how changes in communication reshaped the way we theorize about the world and the field. Students read primary material in its original form, view media material illustrating critical concepts, write short position papers reflecting on communication theory and culture, and complete a term paper on one of the course modules.

*Discipline History/Social Science***CM 260****Media Industries**

3 credits, 3 hours

Investigates the range of organizations and economic forces involved in media production. It covers diverse production models, from mainstream and corporate to public sector to alternative and draws comparisons with media industries in other cultural settings. The course focuses on issues such as: market structure, government regulation, media conglomeration and linkages, production organization, audience measurement and behavior, and globalization. Students will view examples from broadcast and cable news, advertising, Hollywood and independent cinema, public broadcasting, public access and community-based media, and new media industries. The course includes a research component in which students conduct a small original research project, using interviews, fieldwork observations, and/or library research.

*Discipline History/Social Science***CM 271****Advertising: Creative Concepts I**

3 credits, 6 hours

Whether an advertisement appears in print, on television or radio or on the Internet, it is built around an idea. Students learn to recognize and create strong advertising ideas that are relevant to the product and the audience. Emphasis is placed on print advertising. After students grasp what constitutes a strong idea by studying and creating print advertisements, they translate that understanding into other media. Students learn how to allow their creativity to be guided by strategy. Students are exposed to outstanding creative work and readings, from which they learn essential principles for developing strong ideas. They apply these principles as they create advertising of their own.

CM 290**Video Production Workshop**

3 credits, 6 hours

Acquaints students with the fundamentals of visual storytelling by providing hands-on experience translating the written word into images and sounds. Areas of study will include framing images, lighting, using off-screen space and sound, editing, and post production sound. Students will integrate their own writing into producing some of these projects.

CM 293**History of Documentary**

3 credits, 4.5 hours

Introduces the historical and aesthetic sweep of approaches to documentary film and video. Through extensive screenings and readings, this survey begins to expose students to the range of choices and creative possibilities of communicating information and emotion through this form. These works are seen through aesthetic choices, technological limitations, and social settings. In addition to attending screenings and discussion, students write two short papers and one longer term paper.

*Humanities.***CM350****Gender Images in Media**

3 credits, 3 hours

Explores the representation of gender and sexuality in the media over the past century and how images of male and female both follow and create social change.

Prerequisite: HU 103 B.

CM 371**Advertising Strategy Development**

3 credits, 4.5 hours

Grounds students in the business side of creative advertising. Examines the functions of the various departments within an advertising agency, focusing on strategic development, and introducing students to the three key steps in that development—market segmentation, brand positioning and research. Students learn a variety of qualitative and quantitative research methods and analytical methods and apply what they have learned by developing and presenting an advertising strategy for an actual product.

CM 372**Advertising: Creative Concepts II**

3 credits, 6 hours

Having learned during the fall of their junior year how to create strong individual concepts, students go on to create broader and deeper concepts that can form the basis for a number of ads and learn how to execute an idea in more than one medium. The course begins by examining award-winning print campaigns in order to recognize suitable ideas for multi-ad campaigns; to identify elements and themes and their grounding in research, and to understand the consumer. The course then examines how interactive media are being used to build customer relationships and brand identities, and explores the strategic functions of these new media. Students apply what they have learned by developing storyboards for a product or service that reinforces that product's existing brand personality.

Prerequisite: Sophomore standing.

CM 373**Introduction to Public Relations**

3 credits, 4.5 hours

Introduces students to the fundamentals of public relations, viewed as a marketing communications tool, and pays special attention to its role in the non-profit sphere. Reviews the functions of a wide range of marketing communications tools and explores how PR can be used in conjunction with them to achieve an organization's objectives, helping students to come to understand the role of public relations in the overall marketing communications plan. Students learn how to coordinate messages in order to allow the company to speak with one voice and reinforce one overall corporate identity, with special attention to social marketing and the public. Students apply what they have learned by working on a series of projects which culminate in the development of a public relations proposal for a non-profit organization using the principles and practices defined and discussed in this course.

Prerequisite: HU 110B or permission of instructor.

CM 381**Digital Journalism I**

3 credits, 6 hours

The primary skills and practices involved in constructing news for the on-line environment. Begins with an exploration of the evolution of journalism from print to on-line and digital forms. By looking critically at a range of journalistic examples, and reading about the changing work of reporting, students grapple with the differences between traditional and new media forms of journalism and begin to learn the practice of reporting for the World Wide Web. They work through a set of exercises researching story ideas, pitching them to the class, conducting interviews, gathering images, and writing, designing and posting short pieces for the Web, introducing them to the possibilities and constraints of working in this medium.

Prerequisite: CM 202 or permission of instructor.

CM 382**Digital Journalism II**

3 credits, 6 hours

A more intensive course in digital journalism, building on CM 381: Digital Journalism I, in which students explore the present state and future possibilities for journalism in the on-line environment. Here students work in teams and on their own to complete a more complex set of on-line journalism projects, researching story ideas, pitching them to the class, conducting interviews, and writing and designing story sites for the Web.

Prerequisite: CM 381.

CM 383**News and Culture in the Digital Age**

3 credits, 3 hours

Surveys both the impact of social issues and concerns on journalism and the social impact of journalism on society. Working between readings about journalism and society, and case studies, both past and current, of how journalism operates within our region and nation, students learn about how issues such as race, gender, ethics, technology, and the changing nature of the news business effect the work of journalists.

Required of students in the Digital Journalism Concentration.

CM 391**Documentary Media Production I**

3 credits, 6 hours

Develops an understanding of the conceptual, aesthetic and pragmatic dimensions of making documentary video and audio. Early in the semester, students are exposed to examples of a variety of documentary approaches through partial screenings and readings, to illustrate the range of choices and creative possibilities of communicating information and emotion through this form. They are also introduced to more sophisticated digital video technologies than they have employed in the curriculum previously. Students simultaneously work through a series of structured exercises, and later work in teams to develop small-scale documentary projects. Project work includes pre-production research, interviews, original shooting in small-crews, and editing and presenting finished work.

Prerequisite: CM 202, CM 290 or permission of instructor.

CM 392**Documentary Media Production II**

3 credits, 6 hours

Develops a deeper understanding of the pragmatic, conceptual, and aesthetic dimensions of producing documentary video and audio. Exposure to contemporary issues and approaches in documentary media making through screenings and readings. Students achieve increased mastery of more sophisticated digital video technologies than they have employed in the curriculum previously, and work through a series of project stages in the development of a medium-length documentary. Each student is responsible for taking their own project through to completion and presenting this project to their colleagues, and they collaborate on these projects in teams.

Prerequisite: CM 391.

CM 435**Current Issues in Communication**

3 credits, 3 hours

Explores the changing landscape of ethical and policy issues in communication from a critical and intellectual perspective, with a focus on emerging issues driven by the shift to digital media (image ethics and manipulation, intellectual property, changing nature of distribution, etc.). Building on previous coursework and studio experiences, students read material from current literature and write reflective and research-based papers on selected issues. Presentations by guest speakers in the various industries and independent sectors provide a real-world perspective on how these issues affect professional practice.

Prerequisite: CM 260.

CM 461, CM 462
Senior Studio I, II
4.5 credits, 7 hours

In this intensive project-based two-semester studio, students work in multifunctional teams on a common theme, collaborating on the development of their own presentation-quality work in their medium of choice and concentration (documentary, social marketing, or on-line journalism). They research and develop their project proposals in the fall semester, collaborating with individuals and institutions in the region, and begin production work, resulting in a short piece in video, audio, and/or on-line form. They continue this project work in the spring semester. This studio work is supplemented by additional readings about relevant historical, critical, and practical issues and screenings of contemporary work. Students write reflective pieces about their production experiences in light of these historical and contemporary issues, and complete the year-long course with a portfolio of their own creative work.

Prerequisite: CM 372, CM 382, or CM 392.

CM 499
Internship
1.5 credits

Professional internship with a media organization or producer. Student needs to gain approval for internship from advisor, meet periodically for supervisory discussions, and complete a short, reflective essay at the end of the internship. *Open to Communication majors only.*

Crafts

CR 111
Freshman Ceramics
1.5 credits, 3 hours

Through lecture and demonstrations, basic skills such as handbuilding, throwing, and press molding are addressed, with an introduction to loading and firing kilns and mixing clay and glazes. Problems are given with an emphasis on developing each student's potential for personal expression and artistic invention. Freshman students are encouraged to participate in the departmental guest lecture series and field trips.

CR 121
Freshman Fibers and Mixed Media
1.5 credits, 3 hours

Provides foundation students with a hands-on studio experience grounded in fabric processes and materials as a means of personal expression. The student receives an introduction to stamp printing and direct painting on fabric, collage, three-dimensional off-loom structures, as well as tapestry weaving on frame loom. Guidance is offered in the form of demonstrations, slide presentations, field trips, informal discussions, and intensive group critiques.

CR 131
Freshman Glass
1.5 credits, 3 hours

Explores glass as an expressive and creative medium. Students work with flat glass in stained-glass techniques.

CR 141
Freshman Jewelry and Metalsmithing
1.5 credits, 3 hours

An introduction to metalwork through several beginning jewelry projects. Students learn basic fabrication techniques through simple hollow construction; movement is approached through aspects of linkage and chainmaking; forming and fabrication are covered as well.

CR 161
Freshman Furniture and Wood
1.5 credits, 3 hours

The introduction of wood as a material, basic joinery theory, and the ability to manipulate the material safely with both hand and power tools. Lecture and demonstration of the properties of wood, the proper use of the bandsaw and shaping tools, including rasps, chisels, small hand planes, and gouges.

CR 200 A/B
Projects I

3 credits/semester: fall and spring, 6 hours
Art making dealing with crafts issues and concepts. Individual project consultations are supplemented by lectures, visiting artists, and group critiques. As this course is content-based, students use any/all crafts studios during in-class work time and open studio hours. (Students have access to crafts studios where they have completed or are currently taking a media-specific course.) Non-crafts majors taking this course may also work in their accustomed media.

Corequisite: Enrollment in a studio course.

CR 211 A/B
Introduction to Throwing
3 credits, 6 hours

Beginning studio work with clay using the throwing process and related glazing and firing techniques. Problems are given with an emphasis on developing each student's potential for personal expression and artistic invention.

CR 212 A/B
Introduction to Handbuilding
3 credits, 6 hours

Beginning studio work with clay using the handbuilding processes of slab, coil pinch, and pressing form molds, plus related glazing and firing techniques. Problems are given with an emphasis on developing each student's potential for personal expression and artistic invention.

CR 221 A
Introduction to Fibers Mixed Media
3 credits, 6 hours

An introduction to both traditional and experimental uses of materials and structural processes in the fabric media. Assignments focus on the exploration of two- and three-dimensional forms in preparation for versatile approaches to the fibers media. A range of off-loom mixed media techniques is covered.

CR 221 B
Introduction to Color and the Loom
3 credits, 6 hours

An introduction to both traditional and experimental uses of materials and structural processes in the fabric media. Students explore the potential of two- and three-dimensional forms in preparation for versatile approaches to the fibers media. Loom-woven structures, tapestry, and woven color are covered.

CR 222**Constructed Surface**

3 credits, 6 hours

Through a series of developmental assignments, students are provided with a solid technical and conceptual base in the fabric media. Non-loom constructions, color, and multifiber dye techniques are covered.

CR 223 A/B**Papermaking**

1.5 credits, 3 hours

Through slide lecture/demonstrations and films, this studio course introduces students to all aspects of traditional Western and Japanese papermaking techniques including pulp preparation, sheet formation, pressing, and drying sheets. Students learn refined, professional methods as well as explore the creative versatility of pulp. Classes include: casting three-dimensional objects and bowls, building subtle relief images in colored pulp, and painting with pulp. Various fibers explored throughout the semester include unique ones made from garden vegetables and indigenous plants.

CR 227**Experimental Costume Design**

1.5 credits, 3 hours

An introductory mixed media fibers studio where students transform the body into a fantastical art form through hat, mask, and unconventional garment construction. Students are introduced to a wide range of soft materials including fabrics, plastics, net, gauze, rugger yarns, paper, etc., and to simple printing/dyeing fabric embellishment processes.

CR 231 A/B**Introduction to Glass Blowing**

3 credits, 6 hours

Through demonstrations, assignments, and tutoring by the instructor, the students are guided toward mastery in offhand blowing. Blowing of well-balanced functional and nonfunctional forms is emphasized. The aesthetics of contemporary and historical glass are introduced. Demonstrations and tutoring guide the students in exploring the use of color in glass, two- and three-dimensional surface treatment, the relationship between volume and skin of forms, blowing into molds, and working in a variety of scales. The aesthetics of contemporary and historical glass are investigated as they relate to the students' work.

CR 232**Stained Glass**

3 credits, 6 hours

Students work with transparent and opaque glass sheet to produce both two- and three-dimensional artwork. Techniques include glass cutting and grinding, use of coming and copper foil, soldering, enameling, sandblasting and carving, and kilnfiring. Typical projects include stained glass windows or panels, containers, and shallow bowls.

CR 241 A/B**Introduction to Jewelry**

3 credits, 6 hours

The student is asked to explore notions of jewelry and body adornment as means of personal expression. Projects range from precious jewelry making to adornment that extends into performance. Basic goldsmith skills are taught as essential, while three-dimensional sketching and experimentation in mixed media are encouraged. Successful integration of design, material, and process is the goal. Projects are designed to provide students with broad exposure to the many possibilities inherent in jewelry and ornament as related to the human form.

CR 242**Introduction to Metalsmithing**

3 credits, 6 hours

Metal is an extremely versatile material; though hard and durable, it is quite malleable and easily worked. This course covers direct working of metal. Sheet, wire, bar, and rod are given form by hammering, seaming, bending, etc. The majority of work is done in bronze, brass, and copper, though steel, stainless steel, aluminum, and precious metals may be used as well. Emphasis is on basic hand and machine processes conveyed through organized, comprehensive, and technical information. The focus is on the possibilities of metal for the contemporary artist. Contemporary issues include the object as sculpture, process as a source material, the importance of surface and detail, and functional objects made by artists.

CR 243**Jewelry Rendering and Design**

3 credits, 6 hours

Students explore two-dimensional pencil and gouache techniques effective in creating the illusion of finished pieces of jewelry. Emphasis is placed on the skill development necessary to communicate and evaluate ideas prior to making. Presentation and development of a portfolio are an integral part of the course.

CR 245**Art for the Body**

3 credits, 6 hours

Introductory mixed-media course focuses on the body as the site-specific locus for a variety of art forms. Looking at a range of cultural and historical examples, students gain an appreciation for the many personal and social influences that underlie our conception of the human body and how we construct for it. Students work in an array of media, with specific emphasis on the use of metal, paper, fabric and leather. Technical information includes flat pattern making, piecing, and sewing; forming and fabrication; mixed media construction; systems of attachment, linkage, and closure. Emphasis on the students' ability to generate unique solutions to the physical challenges imposed by the human body on the content of attire.

CR 249**Enameling**

3 credits, 6 hours

Enameling is the art of firing colored glass onto metal. The transparent, opaque, and opalescent enamel colors are layered to produce richness, detail, depth, and brilliance in this durable and painterly medium. Traditional techniques such as cloisonné, grisaille, Limoges, basse taille, pliqué-à-jour, and champlévé, as well as contemporary and experimental processes are explored. Once they have gained facility with the medium, students produce jewelry or small jewel-like paintings.

CR 251**Introduction to Molding and Casting**

3 credits, 6 hours

A course in modelmaking, moldmaking and casting techniques, using plaster and synthetic compounds. Emphasis is given to developing proficiency in slip casting for use in the artist's studio and in industry for serial production.

CR 252**Plaster Workshop**

1.5 credits, 3 hours

An introductory course in modelmaking, moldmaking, and casting techniques using plaster and synthetic compounds. This course emphasizes the usefulness of these media to designers and artists.

CR 253
Ceramic Technology

1.5 credits, 3 hours

A lecture and laboratory course designed to initiate investigation of basic clay and glaze materials. The primary intent is for the student to gain an intuitive understanding of ceramic materials, their practical and aesthetic properties, and to develop a series of personal glazes ranging from bright gloss to matt. Additionally, the nature of clays and the relationship among clay bodies, slips, sigallatas, and glazes is explored.

CR 255
Large Scale Handbuilding

1.5 credits, 3 hours

Fundamentals of large scale handbuilding in clay. It will address two specific areas: a) building a three-dimensional form, students learn to use proper clay bodies, how to build interior support systems, building and drying methods for large work, and moving, loading, and firing techniques; b) Students learn how to cover large areas with smaller parts and explore fitting and interlocking systems of wall relief or free-standing form. Problems are given with an emphasis on developing potential for personal expression and artistic invention.

CR 256
Ceramics

1.5 credits, 3 hours

Through lecture and demonstration, students learn basic skills such as handbuilding, throwing, and press molding with an introduction to loading and firing kilns. Mixing clay, slips, and glazes are also covered.

CR 261
Introduction to Wood

3 credits, 6 hours

Introduction to basic woodworking skills and processes, including sharpening and setting up hand tools and machinery, theory of solid wood joinery, and construction. In addition to building technical skills, there is emphasis on contemporary and historical furniture design issues.

CR 277
Fabric Resist and Embellishment

1.5 credits, 3 hours

Extends students' basic color and drawing vocabulary into the realm of ancient techniques and tools of Indonesia, Japan, and Africa. Fabric dyeing and resist methods covered include drawing and stamping with waxes, stitching and binding with threads, and more. Students acquire a broader sense of "mark-making," an understanding of the special color properties of dyes, and an ability to use non-Western traditional craft methods to create contemporary art fabric.

CR 278
Fabric Printing

1.5 credits, 3 hours

Focuses on the fundamental principles of translating drawings and photographs into designs and images for screen-printed fabric, using a fine art approach. Exploration of myriad possibilities in creating fabric using silkscreen and fabric pigments.

CR 279
Paper Casting

1.5 credits, 3 hours

Students use paper pulp to build up three-dimensional forms. Molds are made of plaster and other materials. The emphasis is on paper as a material for the craftsperson and sculptor.

CR 280
Introduction to Metal Casting

3 credits, 6 hours

Wax working for jewelry and sculpture, rubber molding processes, and lost wax/centrifugal casting of bronze and (optional) sterling silver and karat golds. Extensive technical information for students who are design-oriented. Assignments allow projects in all formats (design, one-of-a-kind jewelry, fine art, etc.) and students are encouraged to use the techniques demonstrated innovatively and expressively. Students taking the course a second time choose one aspect of the course (wax carving, wax modeling, wax impressions, vulcanized rubber molding, etc.) and produce a small body of work investigating that aspect in depth. Procedures for jobbing out work to professional contract casters; more experienced students send some of their work out to be molded or cast.

CR 281
Introduction to Electroforming

3 credits, 6 hours

Electroforming is electroplating metal onto a nonmetallic surface or object. Metal may be built up on nonporous materials such as wax, plastic, glass, stone, and lacquered found and natural objects. Wax may be removed from electroformed objects to leave a strong, lightweight, hollow, self-supporting metal shell. Students will work in electroformed copper; assignments are structured to allow students to work in accustomed formats and/or combine electroforming with other materials and processes.

CR 282
Metal Furniture

3 credits, 6 hours

Questions our cultural assumptions about furniture. Are common furniture forms dictated by functional requirements or arbitrary choices, which have become traditional? Metal (steel, aluminum, bronze) is used for its strength and versatility; other materials are combined with metal according to student ideas and interests. Techniques include bending/forming of rod, tube, and plate, oxyacetylene welding, brazing, mechanical fasteners/tap and die, riveting, and light blacksmithing. Typical student projects include small tables, lamps, chairs, outdoor/public furnishings, and experimental forms.

CR 283
Small Scale Steelworking

3 credits, 6 hours

Steel is a metal with unique properties. This course covers light blacksmithing, thin-sheet welding, and other techniques suitable for working steel at tabletop size. Aluminum and other metals may also be used where appropriate. The focus is on the possibilities of metal for the contemporary craftsperson. Contemporary issues include the functional object, the decorative impulse, process as a source of inspiration, and the importance of surface detail.

CR 286
Wood Carving

1.5 credits, 3 hours

An introductory course focused on the development of skills and a survey of historical and contemporary precedents. The class will cover tools: selection, use, and sharpening; lamination and joinery utilized for carving; finishing techniques; materials, and choice of woods; letter carving, designs and content. Students will provide their own carving tools.

CR 287
Low-Tech Furniture

3 credits, 6 hours

Using materials gathered from nature, students make chairs, tables, and other functional objects with a minimum of technical and mechanical procedures. Inspired by the design inherent in natural materials, branches and twigs, found objects, and imaginative thinking, the class conceives and executes a series of projects, mostly with simple hand tools. The woodworking techniques demonstrated are simple and straightforward; even the most ten-thumbed, tool-inept, and machine-wary students are welcome in this class.

CR 300 A/B**Projects II**

3 credits, 6 hours

Art making which deals with crafts issues and concepts. A continuation of Projects I, work becomes increasingly student-determined as the dialogue becomes more subjective. As this course is content-based, students use any/all crafts studios during class time and open studio hours. (Students have access to crafts studios where they have completed or are currently taking a media-specific course.) Non-crafts majors taking this course may also work in their accustomed media.

*Prerequisite: CR 200 B**Corequisite: Enrollment in a studio course.***CR 322 A/B****Advanced Fibers Mixed Media**

3 credits, 6 hours

Through a series of developmental assignments with a conceptual emphasis, and by using acquired knowledge from previous semesters, students are encouraged to explore forms that reveal the inherent physical qualities and potential image-making possibilities of fabric. Loom-woven and mixed-media fabric techniques are used as appropriate, depending on the student's interest in the development of a diverse range of two-dimensional constructions, sculptural forms, costume, etc.

*Prerequisites: CR 221 B and/or CR 222.***CR 329****Advanced Textile Design**

1.5 credits, 3 hours

Use of the computer in the study of woven textile design. The course introduces fabric structures from simple, plain, and rib weaves, through twills, satins, waffle weaves, double cloth, composite structures, and color effects. Students learn the language of cloth through the incremental development of structures, first notating those structures by hand on point paper, and then using various computer software programs to develop a wide range of fabric structures. At least one structure is realized through weaving on a 32-harness hand-weaving computer loom.

CR 331**Advanced Glass Blowing**

1.5 credits, 3 hours

Glass is considered as an expressive medium, and development toward a personal style is encouraged. Students work with hot glass in advanced offhand work, blowing into molds, casting, and enameling, as well as advanced stained glass work incorporating blown and cast pieces on two- and three-dimensional stained glass problems.

*Prerequisite: CR 231 B.***CR 332 A/B****Advanced Fusing and Stained Glass**

3 credits, 6 hours

Glass is the vehicle for creative expression and aesthetic growth. During the first semester the students focus on developing a personal theme in their work under close guidance of the instructor. During the second semester the students create a consistent body of work and present it in a small show, and trace the historical and contemporary sources of inspiration of their work in a written or oral paper.

*Prerequisites: CR 231 B and/or CR 232.***CR 370 A/B****Advanced Throwing**

3 credits, 6 hours

Concentration on resolving conceptual and formal issues as they relate to individual exploration on the wheel. Problems encourage uniqueness and challenge abilities. Typical issues include usage and symbolic function, serial production, the table, site-oriented applications, and medium to large-scale use of materials. All problems stress practical as well as aesthetic resourcefulness with clay on the wheel. Senior craft majors taking this course may choose to spend all or part of their time producing thesis work to supplement the thesis component of the Crafts Projects III.

*Prerequisite: CR 211 B.***CR 371 A/B****Advanced Ceramics**

3 credits, 6 hours

Concentration on resolving conceptual and formal issues as they relate to individual exploration. Problems encourage uniqueness and challenge abilities. Typical issues include usage and symbolic function, production, and site-oriented applications, and medium to large-scale use of materials. All problems stress practical as well as aesthetic resourcefulness. Senior Crafts majors taking this course may choose to spend all or part of their time producing thesis work to supplement the thesis component of Crafts Projects III.

*Prerequisite: CR 212 B.***CR 380 A/B****Advanced Jewelry/Metals**

3 credits, 6 hours

Built upon a basic grounding in jewelry concepts and techniques. Lectures, technical demonstrations, and conceptual projects vary from year to year so that those students retaking the course will not find it redundant. The goals of the course are to increase the student's awareness and understanding of jewelry as a component of our culture, aid the student in the development of a personal aesthetic, and develop the student's thinking and problem-solving abilities. More experienced students are encouraged to focus on one specialized area of the jewelry field. Senior Crafts majors taking this course may choose to spend all or part of their time producing thesis work to supplement the thesis component of Crafts Projects III.

*Prerequisites: CR 241 B and/or CR 242.***CR 381 A/B****Advanced Metals**

3 credits, 6 hours

Built upon basic grounding in metalsmithing skills. Technical demonstrations and conceptual projects vary from year to year so that those students retaking the course will not find it redundant. The goals of the course are to increase the student's awareness of metal's possibilities, increase the student's metalworking skill, aid in the development of a personal aesthetic, and develop the student's thinking and problem-solving abilities. Senior crafts majors taking this course may choose to spend all or part of their time producing thesis work to supplement the thesis component of Crafts Projects III.

*Prerequisites: CR 241 B and/or CR 242.***CR 386****Advanced Wood**

3 credits, 6 hours

Covers tools, joinery, methods, and materials. Content progresses with increasing complexity, involving machining, hand tools, finishing, and surface treatments. Senior crafts majors taking this course may choose to spend all or part of their time producing thesis work to supplement the thesis component of Crafts Projects III.

Prerequisites: CR 261.

CR 400 A/B
Projects III

3 credits, 6 hours

The student selects a topic and produces a thesis body of work for the Crafts Senior Thesis Exhibition. Part of this course is Senior Seminar, a forum for the discussion of ideas and issues through student participation, guest lectures, and professional offerings. The modern craft aesthetic is examined through critical dialogue. Emphasis on the interdependency of all the arts, with an eye to the unique contribution of crafts ideology and practice. Topical discussions encourage students to find contemporary relevancy and validity in an analysis of historical precedents. Other topics include: making an artist's presentation, resume preparation, writing an artist's statement, record-keeping and taxes, grant writing, and career opportunities. Particular attention is paid to the style and survival techniques of contemporaries working in crafts media.

Prerequisite: CR 300 B

Corequisite: Enrollment in a studio course.

IN 449
Crafts/Fine Arts Internship

3 credits, 90 hours/semester

Conditions for enrollment: Must be enrolled as a junior or senior in a BS or BFA program; must have a 2.5 cumulative GPA; and cannot enroll for more than 18 credits, including those earned from the Internship during that semester.

Open to Crafts and Fine Arts majors only.

CR500
Graduate Papermaking

3 credits, 6 hours

Graduate Papermaking is an advanced studio course based on the in-depth involvement with handmade paper as a creative artistic medium. Digital slide lectures and demonstrations on Western and Japanese pulp preparation, sheet formation, pressed and drying techniques will be presented. Students will create papers and images using a variety of handmade pulps and fibers. Book structures unique to the handmade paper process and the creation of unique papers specifically for prints and books will be presented. Students will engage in individual projects utilizing this exciting medium to enhance their artistic development as well as broaden and enrich their educational goals.

MFA in Ceramics

Each summer session will begin with a detailed review of the student's previous work, assessing progress, addressing issues, and planning the summer's work. Ongoing individual meetings with the studio mentor will be augmented by group critiques at the beginning, middle and end of the summer session and by occasional group or individual critiques with visiting artists. Each summer's course concludes with planning for work to be continued on an independent-study basis during the academic year. Independent studio work is assessed at weekend critiques held at periodic intervals and at the end of the fall and spring semesters.

The following courses are open to students in the summer MFA program only.

CR 610
Major Studio I

6 credits, 10 hours

Evaluation of the student's artistic involvement, projecting and testing options for the direction of the student's graduate work.

CR 611
Major Studio II

6 credits, 10 hours

Further exploration of options, with increased awareness of theoretical issues and personal vision. Greater focus in the student's work, with a view to completing the repertoire of skills and expression in the medium needed to undertake a thesis project.

CR 710
Major Studio III

6 credits, 10 hours

Planning and initiation of a sustained body of mature work to be presented in a thesis exhibition during the following summer.

See complete course listing under
Master of Fine Arts.

Dance

DA 100
Rhythm for Dancers

1 credit, 1.5 hours

Provides an understanding and experience of rhythm that enables students to hear, feel, count, and notate rhythmic structures and enhance sensibility and creativity.

Required of all Dance majors.

DA 101 A/B
Ballet I, II

2 credits, 6 hours

Fundamentals of ballet technique including barre and center floor work. The course serves to introduce and develop basic ballet technique and vocabulary. Body placement and alignment are stressed through an understanding and application of these basics. Continuous advancement and development is provided from beginning to advanced levels throughout this four-semester sequence (Ballet I-IV).

Open to Dance majors only.

DA 103 A/B
Modern Dance I, II

2 credits, 4.5 hours

Basic technique of modern dance for the development of skills, intellectual understanding, kinetic perception, and maximum versatility. Includes barre work, center floor, isolation, falls and recoveries, contractions and release. Part of a two-year sequence (Modern Dance I-IV).

Open to Dance majors only.

DA 109
Improvisation I

1 credit, 1.5 hours

Comprises breathing and centering warm-ups, isolation exercises, and technical improvisation on movement qualities, including swinging, gliding, falling, rising, slow motion. Students learn to develop choreographic ideas through group improvisational structures. A continuation of the creative work of DA 107.

Open to Dance majors only.

DA 111
Spanish Dance

1 credit, 1.5 hours

Basic techniques of playing castanets for the sevillanas, as well as development of fundamental skills in footwork and handclaps for flamenco.

DA 113 A/B**Jazz Dance I, II**

1 credit, 3 hours

A presentation of styles designed to broaden knowledge and technique of concert and theater jazz dance. Classes employ floor stretches and center barre as warm-up procedures. Movement patterns emphasize simultaneous coordination of multiple rhythm patterns in different parts of the body. Combinations advance from simple to complex throughout this four-semester sequence (Jazz Dance I-IV).

Open to Dance majors only.

DA 115**Mime**

1 credit, 1.5 hours

An exploration of the commedia dell'arte, Kabuki, and twentieth-century techniques developed by Decroux, Barrault, and Marceau. Emphasis is placed on animals as the primary key to fundamental movement, as well as analysis of human movement, including elements of age, environment, body type, and facial features.

DA 116 A/B**Fundamentals of Dance I, II**

1 credit, 1.5 hours

Basic aesthetic considerations of the dance art form. The first semester examines the nature and forms of dance and care of the body. The second semester allows dance students the opportunity to work with their peers in the Freshman Project.

Open to Dance majors only.

DA 117**Survey of Music**

3 credits, 3 hours

Surveys the history of music from ancient to modern, including jazz.

Discipline History

Required of all Dance majors.

DA 119**Yoga**

1 credit, 1.5 hours

The study of a system of exercises to achieve physical and spiritual well-being.

DA 120**Mat Class**

1 credit, 1.5 hours

Part of the Pilates-based method of exercise. The mat class helps build strength while maintaining flexibility. This system of exercises has been used for over 70 years by dancers, musicians, and athletes to help them enhance their performance.

DA 121**The Alexander Technique**

1 credit, 1.5 hours

A method for moving with ease and grace which can be used in any situation (ballet, jazz, modern dance, and also everyday activities). By releasing unnecessary tension in movement, the student learns to avoid dance injuries or change harmful habits so that chronic injuries can heal.

DA 123 A/B**Tap I, II**

1 credit, 1.5 hours

Basic vocabulary of tap, and development of rhythmically accurate footwork and accompanying body movements.

Open to Dance majors only.

DA 124**African Dance**

1 credit, 1.5 hours

The study of the contribution of black dance to the development of American dance through the mastery of the technique.

DA 126**Dance Ethnology**

1 credit, 1.5 hours

A survey of the broad perspectives of dance as an expression of culture through investigation of Western and non-Western dance forms.

DA 129**Nutrition**

1 credit, 1 hour

Nutrition and its application to food selection, with special emphasis on the nutritional needs of the dancer.

DA 130**Dance Therapy**

1 credit, 1.5 hours

An examination of the use of dance movements as therapeutic tools in working with the physically and mentally handicapped.

DA 190**Language of Music**

1 credit, 1.5 hours

The study of rhythm, melody and harmony, tempo, dynamics, and musical forms.

DA 201 A/B**Ballet III, IV**

2 credits, 4.5 hours

Continuation of DA 101 A/B.

Prerequisite: DA 101 B.

Open to Dance majors only.

DA 203 A/B**Modern Dance III, IV**

2 credits, 4.5 hours

Continuation of DA 103 A/B.

Open to Dance majors only.

DA 205 A/B**Notation I, II**

2 credits, 3 hours

Notation I is an introduction to the Laban system of recording dance movement. The course deals with the study of basic notation symbols for reading and writing movements involving steps, arm and leg gestures, turns, and rhythmic and spatial patterns. Notation II comprises intermediate study in reading and writing dance phrases including torso, parts of the limbs, and head.

DA 211 A/B**Dance History I, II**

3 credits, 3 hours

The study of the interaction between dance and the society in which it develops, emphasizing the changing role and nature of dance. Dance History I deals with dance from the Renaissance through Diaghilev's Ballet Russe. Dance History II surveys dance from pre-World War II to the present.

Discipline History

DA 213 A/B**Jazz Dance III, IV**

1 credit, 3 hours

Continuation of DA 113 A/B.

Open to Dance majors only.

DA 216**Music for Dancers**

1 credit, 1.5 hours

An exploration of various kinds of musical materials and literature, from Gregorian chant to New Music, relating the selection of music to the creation of dance composition. Improvisation utilizing different sounds and instruments.

Prerequisite to Dance Composition (DA 217).

Open to Dance majors only.

DA 217**Dance Composition I**

1 credit, 1.5 hours

Integrates the improvisational skills acquired earlier in Eurhythmics, Improvisation, and Music for Dancers. Designed to provide the beginning choreographer with the tools needed to structure a dance composition in solo and duet forms.

Open to Dance majors only.

DA 301 A/B**Ballet V-VI**

1-4 credits, 7.5 hours

Continuation of DA 201 A/B.

Prerequisite: Junior status.

DA 303 A/B
Modern Dance V, VI
1-4 credits, 7.5 hours
Continuation of DA 203 A/B.
Prerequisite: Junior status.

DA 305 A/B
Modern Repertory I, II
1 credit, 3 hours
A study of contemporary and/or classical repertory by resident or guest choreographers or notators, as well as the viewing, discussion, and analysis of great works on video and film.
Prerequisite: Junior status.

DA 306 A/B
Jazz Repertory I, II
1 credit, 3 hours
A study of concert and theater jazz dance repertory by resident or guest choreographers or notators, as well as the viewing, discussion, and analysis of great works on video and film.
Prerequisite: Junior status.

DA 307 A/B
Ballet Repertory I, II
1 credit, 1.5-3 hours
The study and performance of dances of the Renaissance and Baroque periods, followed by major classical and modern ballets.
Prerequisite: Junior status.

DA 308 A/B
Dance Pedagogy I, II
2 credits, 3 hours
An introduction to current philosophies and practices of teaching dance, and a historical survey of the role of dance in education. The second semester deals with identification and exploration of basic concepts of teaching dance, and application of these principles to the concrete development of lesson plans.
Open to Dance majors only.

DA 309 A/B
Partnering I, II
1 credit, 1.5 hours
The basic technique of adagio (pas de deux). Students perform major classical works.
Open to Ballet majors, and Dance majors with permission of the instructor.

DA 311 A/B
Jazz V, VI
1-4 credits, 1.5-7.5 hours
Continued development of technique and various styles as introduced in DA 113 and 213 A/B. The course progresses from basic to complex rhythm and isolation exercises, and movement combinations stressing subtlety of dynamics, as well as preparation of repertory.
Prerequisite: Junior status.

DA 313
Elements of Performing
2 credits, 3 hours
Analyzes the qualities of dance technique that serve the ultimate goal of performance as an artist. Students work with the elements of the art of dance performance and discover how inner focus, motivation, dynamics, muscle intensity, rhythmic timing, breathing, and movement texture are the essentials.
Open to Dance majors only.

DA 317 A/B
Dance Composition II, III
2 credits, 3 hours
Continuation of DA 217. Problem solving and analysis of materials through individual projects. Special emphasis on group choreography.
Prerequisite: Junior status.

DA 319
Theater Functions
1 credit, 1.5 hours
A basic production course dealing with concepts of lighting and set design for dance. Students are required to gain practical experience by working in the theater on dance concerts during the year.

DA 321 A/B
Pointe I, II
1 credit, 1.5 hours
Basic technique of dancing ballet on pointe. Women's dance variations from the classical repertoire.
Open to Dance majors only.

DA 322 A/B
Improvisation II, III
1 credit, 1.5 hours
Individual improvisations are performed on themes with objects in restricted or altered spaces and times. Various structures are used for group improvisation. Free improvisation with live music is stressed.
Prerequisite: Junior status.

DA 323 A/B
Tap III, IV
1 credit, 1.5 hours
The study and practice of the tap style of dance from simple rhythmic footwork to more complex multi-rhythms and repertory.

DA 324
Character Dance
1 credit, 1.5 hours
Deals with the study of the relationship between ethnic styles of dance and classical ballet, and the proper technique for performing national dances stylized for the classical ballet repertory.
Open to Ballet majors, and Dance majors with permission of the instructor.

DA 325 A/B
Ballet for Non-majors V, VI
1 credit, 1.5-3 hours
Continuation of DA 201 A/B. For students majoring in Modern or Jazz/Theater Dance.
Prerequisite: Junior status.

DA 326 A/B
Modern Dance for Non-majors V, VI
1 credit, 1.5-3 hours
Continuation of DA 203 A/B. For students majoring in Ballet or Jazz/Theater Dance.
Prerequisite: Junior status.

DA 327 A/B
Men's Class I, II
1 credit, 1.5 hours
The technical movements frequently performed by the male dancer.
Open to Dance majors only.

DA 328 A/B
Jazz for Non-majors V, VI
1 credit, 1.5-3 hours
Designed for Ballet and Modern majors. The course further develops the vocabulary and skills learned in DA 213 A/B.
Prerequisite: Junior status.

DA 331
Concepts of Health and Fitness
2 credits, 3 hours
A survey of the health/fitness industry, which covers the following areas: personal training, aerobics and dance, wellness, and fitness management. The course prepares students to assume positions in this growing and thriving field.

DA 341 A/B
Pointe I, II
1 credit, 1.5 hours
Continues instruction on the use of the pointe shoe in classical ballet.
Corerequisite: A technique class and permission of the instructor.

DA 345 A/B
Voice I, II
1 credit, 1.5 hours
Vocal training for the non-Voice major. Designed to develop the vocal instrument to meet both the musical and nonmusical vocal requirements of the theater.

DA 401 A/B
Ballet VII, VIII
1-4 credits, 7.5 hours
Continuation of DA 301 A/B.
Prerequisite: Senior status

DA 403 A/B
Modern Dance VII, VIII
1-4 credits, 7.5 hours
Continuation of DA 303 A/B.
Prerequisite: Senior status.

DA 408 A
Dance Symposium I
3 credits, 3 hours
Designed specifically for dance education majors who will be completing their student teaching requirement in the following semester. The course includes curriculum and instruction materials, professional preparation, and evaluation criteria. Discussions center around the application of dance principles to the learning situation. The role of the dance teacher is examined.
Prerequisite: Senior status.

DA 408 B
Dance Symposium II
3 credits, 3 hours
Designed to complement the actual student teaching experience. Specific situations, problems, and achievements of the student teaching process are discussed and evaluated. Networking and employment opportunities are integral to the course.
Corequisite: DA 410.

DA 409 A/B
Partnering
1 credit

DA 410
Student Teaching
7 credits, 14 hours
Students teach under supervised direction for one semester in a public or private school. If placement for student teaching is not within a school system, arrangements are made for the student to do this supervised teaching through local dance studios.
Corequisite: DA 408 B.
Prerequisite: DA 408 A.

DA 411 A/B
Jazz VII, VIII
1-4 credits, 1.5-7.5 hours
Continuation of DA 311 A/B.
Prerequisite: Senior status

DA 417
Dance Composition IV
2 credits, 3 hours
Continuation of DA 317. Senior elective course to assist students in preparation of their senior concerts.
Open to Dance majors with Senior status only.

DA 418
Repertory Etudes
2 credits, 3 hours
Students study a number of Repertory Etudes in a variety of styles to improve performance and technical skills. The solos selected will reflect the history of American dance. Students will research the era and, if possible, collect oral histories, thereby adding to the materials continually being gathered and developed.

DA 419 A/B
Dance Production I, II
2 credits, 3 hours
Designed to assist senior students in meeting their graduation performance requirement. Each student participates in the rehearsal, performance, and technical aspects of the senior graduation concerts scheduled at the end of each spring. Students are expected to take major responsibility for the production of these programs.
Open to Dance majors with Senior status only.

DA 421 A/B
Pointe III, IV
1 credit, 1.5 hours
Continuation of DA 341 A/B.
Prerequisite: DA 341 B.

DA 422
Styles of Jazz
1 credit, 1.5 hours
An exploration of Jazz styles of historic and contemporary Jazz dance artists, from Hip/Hop to Fosse.
Open to Dance majors only.

DA 424
Contact Improvisation
1 credit, 1.5 hours
Students learn to develop choreographic ideas through partnered improvisational structures. Exploration of interactive movement qualities include gravity, leverage, and momentum.
Prerequisite: DA 109 Improvisation I.

DA 425 A/B
Ballet for Non-majors VII, VIII
1 credit, 1.5-3 hours
Continuation of DA 325 A/B. For students majoring in Modern or Jazz/Theater Dance.
Prerequisite: Senior status.

DA 426 A/B
Modern Dance for Non-majors VII, VIII
1 credit, 1.5-3 hours
Continuation of DA 326 A/B. For students majoring in Ballet or Jazz/Theater Dance.
Prerequisite: Senior status.

DA 427 A/B
Men's Class III, IV
1 credit, 1.5 hours
Continuation of DA 327 A/B

DA 428 A/B
Jazz for Non-majors VII, VIII
1 credit, 1.5-3 hours
Continuation of DA 328 A/B. For students majoring in Ballet and Modern Dance.
Prerequisite: Senior status.

DA 430
Survey of the Business of Dance
2 credits, 2 hours
Emphasizing the development of tools and skills necessary for realizing individual professional goals, vehicles and processes for change in the various fields of dance within our society. Develops an awareness of managing life and work as a professional in dance. Topics include basic business principles as well as career self-management and an overview of career opportunities. Guest speakers will include faculty and staff from within the University as well as experts from the field.

DA 445 A/B
Voice III, IV
1 credit, 1.5 hours
Continuation of DA 345 A/B.
Prerequisite: DA 345 A and 345 B

DA 77-
Dance Ensembles/Labs
1 credit, 3 hours

DA 772
Ballet Ensemble
1 credit, 3 hours

DA 773
Modern Ensemble
1-3 credits, 3-9 hours

DA 774
Jazz Ensemble
1 credits, 3 hours

DA 775
Senior Ensemble
1-3 credits, 3-9 hours

DA 776
Tap Ensemble
1 credit, 3 hours

Dance Courses for Dance and Non-Dance Majors

DA 101 X
Beginning Ballet
1 credit, 1.5 hours
A fundamental ballet technique course for non-dance majors.

DA 103 X
Beginning Modern Dance
1 credit, 1.5 hours
A fundamental modern dance technique course for non-dance majors.

DA 104 X
Beginning Brazilian Dance
1 credit, 1.5 hours

DA 111 X
Beginning Spanish Dance
1 credit, 1.5 hours

DA 113 X
Beginning Jazz Dance
1 credit, 1.5 hours
A fundamental jazz dance technique course for non-dance majors.

DA 114 X
Karate Elective
1 credit, 1.5 hours

DA 123 X
Beginning Tap Dance
1 credit, 1.5 hours
A fundamental tap technique course for non-dance majors.

DA 201 X
Advanced/Beginner Ballet
1 credit, 1.5 hours
A continuation of DA 101 X.

DA 203 X
Advanced/Beginner Modern
1 credit, 1.5 hours
A continuation of DA 103 X.

DA 204 X
Advanced/Beginner Brazilian
1 credit, 1.5 hours

DA 211 X
Intermediate Spanish Dance
1 credit, 1.5 hours

DA 213 X
Advanced/Beginner Jazz Dance
1 credit, 1.5 hours

DA 223 X
Advanced/Beginner Tap
1 credit, 1.5 hours

DA 301 X
Intermediate Ballet
1 credit, 1.5 hours

DA 401 X
Advanced Ballet
1 credit, 1.5 hours

Electronic Media

EM 110
Computer Concepts
3 credits, 3 hours

A conceptual and hands-on course that introduces the student to the foundations of digital processes in the arts. Experience with word processing, basic spreadsheet usage, database search techniques, digital photography, scanning, image processing, compositing, and basic page layout techniques. Includes an introduction to online services, Dialog and the World Wide Web, along with a basic understanding of HTML. Software usage includes Microsoft Word, Excel, QuarkXpress, Adobe PhotoShop, and Illustrator. Students are given assignments in each of the software environments as well as supplemental readings.

No prior computer experience is required.

EM 201
Electronic Media/Production I
1.5 credits, 3 hours

Addresses the development of foundation computer skills in image scanning technology, desktop publishing, digital photographic technologies, and basic output procedures. Technical expertise and efficient working methodologies are applied to problems which are brought into the class from other design courses as well as from both individual and group assigned projects. All software is standard in current graphic design industry practice.

Prerequisites: Second-semester Sophomore status in the Graphic Design department.

EM 202
Electronic Media/Production II
1.5 credits, 3 hours

An extension of EM 201. Addresses the development of advanced computer skills in image scanning, technology, desktop publishing, pre-press production, color, output technology, and digital photographic technologies. Special attention is given to comparative study of output technologies and the translation of the on-screen image to offset lithography. Technical expertise and efficient working methodologies are applied to problems which are brought into the class from other design courses as well as from both individual and group assigned projects. All software is standard in current graphic design industry practice.

Prerequisite: EM 201 or permission of the instructor by portfolio review and interview.

EM 203

Digital Interactive Techniques

1.5 credits, 3 hours

Addresses the development of computer skills in digital time-based software and cyberspace software. Special attention is given to interactivity and theories of informational architecture.

Technical expertise and efficient working methodologies are applied to problems in both individual and group projects. All software is standard in current graphic design industry practice.

Prerequisite: EM 202 or permission of the instructor by portfolio and interview.

EM 210

Digital Multimedia

3 credits, 3 hours

The elements of digital multimedia production techniques used to create Internet Websites and interactive programs. Hands on production experience as well as a perspective on developments in this rapidly growing field through readings and lectures. The first half of the semester is dedicated to learning the basics of Macromedia Director and sound manipulation software utilized to create interactive projects that combine images, sound, and animation.

The balance of the semester is dedicated to the creation of a web site using Macromedia Dreamweaver. Emphasis is on clear communication and the creation of intuitive interactive interfaces.

Prerequisite: EM 110 or equivalent introductory course that includes experience with the Macintosh operating system and a working knowledge of PhotoShop, or permission of the instructor.

EM 221

Virtual Sculpture

3 credits, 3 hours

Students will create physical models made of Styrofoam, wax, or clay, and create virtual versions of the same models. Working back and forth between the real and the virtual, students will gain an understanding of the differences and similarities of the ideas generated by each working style. Computer-generated images will be combined with photographs of physical maquettes and real environments. Final products will be digital files and 2D prints or slides suitable for commission proposals, presentations, and artist's portfolios.

Prerequisite: EM 110 or equivalent introductory course that includes a working knowledge of Adobe PhotoShop, or permission of instructor.

Fine Arts

Fine Arts courses are open to non-Fine Arts majors on an elective basis as space and experience permits.

FA 205

Concepts/Works on Paper

3 credits, 6 hours

Offers an opportunity for idea development, visual perception, and the organization of experience into compositions. Primary emphasis is on developing visual expression, skill in using various materials, and growth of critical evaluative abilities through group discussions and critiques. Contour drawing, collage, Xerox transfer, book arts, and other experimental drawing and printing techniques are explored. Students are encouraged to combine media.

FA 222 A/B

Drawing: Form and Space

3 credits, 6 hours

An introduction to the issues of drawing, including perception, analysis, invention, and experimentation. A variety of thematic ideas, structural possibilities, and imaginative interpretations are explored. Students are exposed to a wide spectrum of precedents in the history of drawing and are encouraged to enlarge their working definitions of how form and space can be effectively expressed.

FA 223

Introduction to Figure Modeling

3 credits, 6 hours

Modeling from life for the beginner, stressing direct observation, eye-hand coordination, and depth discrimination. Both perceptual and conceptual skills are developed and fundamental studio practices are taught, such as armature construction, clay utilization, and modeling techniques. Works are fired in clay or cast in plaster.

FA 330

Drawing: Site-Specific Projects

3 credits, 6 hours

Focus on the production of drawings and models of site-specific projects. Issues related to public art, environmental art, public and private realms, materiality, site selection, and site specificity are explored.

FA 333 A

Attitudes and Strategies

3 credits, 6 hours

A studio-criticism course jointly coordinated by the three Fine Arts areas, which presents issues that crossover the unique domains of the sculptor, the printmaker, and the painter. Fine Arts students from all three majors work on projects designed to increase their awareness of the attitudes and strategies embodied in artworks. Concepts such as idealism, naturalism, and expressionism are explored in light of their implication for form-making methods and principles. Lectures, studio projects, and group critiques create a forum for advanced study of the purposes and contexts of the Fine Arts.

FA 424

Drawing References

3 credits, 6 hours

Advanced drawing projects focusing on the relation between a given work and its references and resources. Emphasis is on understanding the nature of references or resource material and the manner in which references or resources influence the outcome of a work. This studio/critique course aims at enhancing students' ability to connect their personal and subjective interests to the larger context of nature, history, and culture.

Prerequisite: PT 334, PR 333, or SC 333.

FA 460

Senior Fine Arts Seminar

1.5 credits, 3 hours

The artist's role in historic and contemporary contexts. Issues surrounding the various purposes of art and how culture deals with artists are explored through discussion with visiting artists, alumni, and faculty. Students work toward the acquisition of a professional profile in resumé, artist statement, and slide preparation. Discussion of gallery practices and portfolio presentations cultivate an awareness of professionalism and career opportunities in the fields of painting, printmaking, and sculpture.

Prerequisite: Completion of Junior Studio coursework.

IN 449

Fine Arts/Crafts Internship

3 credits, 6 hours

Opportunities to apprentice to practicing artists, gain gallery experience, and work with nonprofit organizations which lead to practical experience and knowledge about the field.

Graded Pass/Fail.

Open to Juniors, Seniors, Fine Arts and Crafts students.

MFA in Ceramics, Painting, or Sculpture

FA 610

Studio Topics

3 credits, 5 hours repeatable

Brings together students from each of the major disciplines to explore studio issues common to all visual arts.

Open only to SUMEA students.

FA 611

Graduate Drawing

3 credits, 5 hours

An advanced studio focused on developing and expanding students' visual language and skills while challenging their conceptual approach to drawing by examining and applying the use of materials and methods having historic and cultural origins.

Open to all CAD graduate students upon portfolio approval.

FA 612

Professional Practices

3 credits, 5 hours

Designed to familiarize students with methods, practices, and professional standards in preparation for the thesis exhibition and eventual entry into the visual arts professions.

Prerequisite: FA 611.

FA 691, FA 692

Independent Studio I, II in Ceramics, Painting, or Sculpture (Winter/Summer Critique)

3 credits per semester, 5 hours

The Independent Studio is intended to assist students in establishing independent production in their major discipline while acquiring the ability to integrate studio production with the demands of off-campus life. At the conclusion of Summer I and, subsequently, Winter Critique I, the student and faculty mentor agree on a plan of work to be pursued during the off-campus semester which will be a continuation of work begun in the previous semester. The students are required to propose a direction for their investigations and have access to off-campus studio space within which to carry out the proposal. Enrollment in the Independent Studio requires a commitment of 150 hours, equivalent to 10 hours of studio activity per week during the 15-week off-campus semester. The studio mentor meets with the student five times during the semester at three-week intervals, reviewing the student's progress for a 1-2 hour session. The first meeting is a group meeting held on campus and the next three are held as individual critiques at the student's studio. One meeting may take place at the mentor's studio. The last meeting is the final critique of the semester, which takes place at the Winter Critique held at the University.

Open to SUMEA students only.

FA 695, FA 696

Independent Writing Project I, II

1.5 credits, 3 hours

The Independent Writing Project is a corequisite of the Independent Studio I and II, and is intended to inform the student's on-going Independent Studio investigations undertaken during the fall and spring off-campus semesters. The student proposes an area of research intended as a continued examination of topics introduced during the previous summer seminars, Structure and Metaphor or Art and Society. The student is encouraged to explore through writing the range of issues emanating from seminar reading and discussion and the relationship of these external influences to the development of themes and directions being explored in the studio work.

Open to SUMEA students only.

FA 781, FA 782

Thesis Writing Project I, II

1.5 credits, 3 hours

The Thesis Writing Project is a corequisite of Thesis Preparation I and II, and takes place during the fall and spring off-campus semesters. Research for the Thesis Writing Project is intended to inform the student's second-year independent studio activity which focuses on identifying and developing potential directions for the thesis exhibition and written thesis. The student is expected to consider issues raised during the previous summer's seminar that are particularly relevant to the more focused direction of their studio work. The student independently formulates a proposal and bibliography for a formal paper to be based upon the more developed direction of their work. The range of issues considered for further investigation may include aesthetic, conceptual, technical, or visual culture issues as well as the relationship of the major work to other disciplines.

Prerequisites: FA 692, FA 781.

FA 793

Thesis Preparation I

3 credits, 5 hours

Following the successful completion of Summer II and the MFA Candidacy Review, the student is declared a degree candidate and may begin independently producing a body of work intended for eventual presentation in the thesis exhibition following completion of Summer III. In consultation with the studio mentor, the student submits Thesis Preparation Plan I, identifying and describing a direction of investigation to be undertaken during the fall semester. The student is expected to identify specific issues to be addressed: intended focus of the work, considerations of technique, materials, scale, location, etc. The student must propose a personal timetable for accomplishing the thesis and identify the sources that will be used in preparation for the exhibition. Enrollment in Thesis Preparation I and II requires a commitment of 150 hours, equivalent to 10 hours of studio activity per week during the 15-week off-campus semester.

Prerequisite: FA 692.

FA 794

Thesis Preparation II

3 credits, 5 hours

In consultation with the studio mentor, thesis candidates propose further development of directions begun in studio work the previous semester by submitting Thesis Preparation Plan II for the spring semester to the mentor.

Prerequisite: FA 793.

FA 795**Thesis Exhibition**

6 credits, 10 hours

The MFA degree certifies that the artist has attained a high level of competence and independent judgment in the discipline and is qualified to stand with his/her mentors as a master artist. The thesis exhibition and accompanying written thesis are intended to serve as a demonstration of this mastery. During the final semester, criticism-based research is undertaken as a continuation of the summer seminar in Criticism and is intended to assist the MFA candidate in completing the written component of the thesis requirements.

Prerequisite: FA 794.

Foundation

FP 101**Drawing and Sketching**

1.5 credits, 3 hours

This course is intended to provide individuals who are not majoring in the visual arts with the basic skills required to represent the form of simple objects and the presence of space on a two-dimensional surface. No prior drawing experience or portfolio of work is required to enroll in this course. The class will include instruction in the basics of linear perspective using both optical and diagrammatic methods. In class projects will focus on fundamental principles while homework assignments will support the students as they develop the ability to sketch and draw, think and plan, using manual drawing tools and materials.

FP 102**Sketching the Human Figure**

1.5 credits, 3 hours

This course is intended to provide individuals who are not majoring in the visual arts with an introduction to some of the materials, methods and processes useful when drawing the human figure. No prior experience with manual media or portfolio of work is required to enroll in this course. The course will introduce a basic series of drawing exercises using the figure as a subject. Analytical and responsive approaches will be compared and a range of materials including pencil, charcoal and collage will be used. The figure and the figurative volume in its immediate spatial environment will be studied and the ability to capture the gesture, appropriate scale, proportion and mass of the figure will be stressed. Homework assignments will apply principles learned in class.

FP 103**Color Basics**

1.5 credits, 3 hours

This course is intended to provide individuals who are not majoring in the visual arts with the basic skills required to work with some of the fundamental properties of color and use them for representational purposes. The course will introduce the basic color vocabulary and begin training the eye to perceive and apply the distinctions of hue, value, tone and temperature. Methods of color classification will set the stage for a sequence of projects designed to help students develop the ability to begin working with color formally and descriptively. Homework assignments will apply principles learned in class.

FP 104**Materials, Tools and Form**

1.5 credits, 3 hours

This course will instruct students in those basic manual skills that will help them build three-dimensional objects and spatial works. No prior experience with manual media or a portfolio of work is required to enroll in this course. Paper and wood are the primary materials that will be used to execute freestanding objects of various sizes and all assignments will include instruction on how to best use and extend the physical properties of these materials. Students will be challenged to fabricate works with multiple parts as well as works which include some formal and mechanical complexity. Assignments that focus on the design of spaces and the modeling of environments will also be included. Instruction will be conducted in the foundation studio and wood shop and all students will be given an orientation to the safe use of that facility and all of its power tools.

FP 110**Drawing**

3 credits, 6 hours

Drawing is approached as a process by which the student examines and investigates the visual world. Line, mark, and shape are among the drawing elements emphasized in the first semester. With these tools, students examine the form and structure of various subjects while they improve their manual skills, strengthen their vision, and begin to define their drawing vocabulary. Graphite and charcoal pencils and a range of appropriate papers are the most frequently used materials. Historical precedents are discussed, master works analyzed, and relevant practical information—including the elements of spatial representation—is assimilated into the flow of class assignments. Focus is on the challenges and rewards of developing perceptual skills.

Prerequisite: Acceptance by portfolio review, FP 101 or FP 102.

FP 111**Drawing**

3 credits, 6 hours

Building on the sensibilities, skills, and information of FP 100 A, students refine their perceptual abilities, utilize new media such as charcoal and inks and develop additional drawing strategies. Students undertake the analysis of complex natural objects, sculpt volume with line and tone, encounter the challenge of drawing the human figure, and meet other situations, which demand the assimilation of new information and the application of advanced skills. Controlling proportion, building volume, engaging the illusion of space, while at the same time developing the desired quality of light and illumination are the descriptive goals of the semester. Faculty bring skills, projects, and information developed in the two- and three-dimensional design classes into the service of drawing.

Prerequisite: FP 110 A.

FP 120**Two-Dimensional Design**

3 credits, 6 hours

A focused introduction to the two-dimensional plane and its elements. The first semester defines the terminology and sharpens the ability to discern and use the visual elements of point, line, shape, and pattern. These fundamental elements are studied as independent units and brought together, supporting and animating one another, in a variety of formats. Skills in the use of black and white media such as inks, plaka, and acrylic pigments and equipment including technical pens, brushes, and drafting tools are developed in the first semester. The visual forces discovered during efforts to combine these elements and materials define the more complex subject of the class.

Prerequisite: Acceptance by portfolio review or FP 103.

FP 121**Two-Dimensional Design**

3 credits, 6 hours

Builds on the projects and skills established in FP 120 A. The majority of FP 120 B is devoted to the introduction and extended study of color. The major works of the semester are based in the use of acrylic paints and require skills of mixing and application. Other color mediums such as collage, pastels, watercolors, and oil sticks are also explored. Color theories are discussed, projects requiring tinting, shading, and toning clarify these basic concepts and master works of color are studied. Ideas developed in the class are shared with other Foundation courses and skills from three-dimensional and drawing classes are imported to support current two-dimensional projects. Representational and nonrepresentational form is developed as students integrate past experience, refine their skills of observation, expand the study of visual forces, and explore more complex principles of organization.

Prerequisite: FP 120 A.

FP 130**Three-Dimensional Design**

3 credits, 6 hours

Introduction to concepts of mass, volume, space, the properties of materials, and the unique visual qualities of three-dimensional form. The introduction of three-dimensional ideas and related terminology is combined with the instruction in the use of materials such as paper, wood, plaster, and clay and the operation of hand and power tools. Students develop the practical experiences needed to make objects, which counteract and respond to forces and answer visual requirements. As the semester progresses, challenges of assembly, scale, and visual complexity increase. Inventive processes, form generation, and construction are undertaken as properties of materials, join with visual goals to develop new forms. Most importantly, students understand that they have access to a new language as they learn to see, think, and plan three-dimensionally.

Prerequisite: Acceptance by portfolio review or FP 104.

FP 131**Three-Dimensional Design**

3 credits, 6 hours

Building on the skills, language, and sensibilities of FP 190 A, the second semester undertakes more complex projects. Some projects involve the combining of several materials and require the assembly of multiple parts. The semester builds in complexity exploring the challenges of scale and engaging time and movement as part of their conception. Included is the introduction of environmental works, setting in place new principles of three-dimensional organization, researching the order of nature and taking up the challenge of representation in three dimensions. Faculty relate works and share principles with either the two-dimensional or drawing classes and attempt to harvest skills and sensibilities developed in those classes into the service projects in Three-Dimensional Design.

Prerequisite: FP 130 A.

FP 140**Time and Motion**

3 credits, 6 hours

An introduction to the fundamental principles of time-based art: sequence, movement, timing, motion design, principles of animation, perception, and concepts of narrative. Students work in a variety of media using manual, computer, video, and body-based approaches.

Prerequisites: FP 100 A, FP 120 A, FP 190 A.

Graphic Design

GD 105

Freshman Graphic Design Projects

1.5 credits, 3 hours

An elective course introducing the Foundation student to the profession of graphic design and its working processes. The classwork begins with directed formal studies and leads to an introductory communication project. Emphasis on the craftsmanship and working methods of the student as well as the breadth and depth of the student's individual investigative process. Studio lecture/demonstrations focusing upon professional case studies and field trips.

GD 210

Letterform Design

3 credits, 6 hours

The analysis and development of letterforms. The norms of weight, proportion, character width, and alphabetic relationships are developed perceptually, by hand. This course stresses the inherent optical relationships that exist in the construction of typefaces derived from the Latin alphabet.

Prerequisite: Completion of the Foundation program, or permission of the instructor by portfolio review and interview.

GD 211 A

Descriptive Drawing

3 credits, 6 hours

A freehand drawing course based upon observation and analysis of the underlying structure and form of man-made and natural objects. Logical representation and problem solving are emphasized. A visual vocabulary of line, shape, value, texture, and spatial organization is addressed to develop drawing as a methodology for research and invention.

Prerequisite: FP 100 B, or permission of the instructor by portfolio review.

GD 211 B

Descriptive Drawing

3 credits, 6 hours

A continuation of GD 211 A. A freehand analytical drawing course that addresses organic form and objects from nature. Drawing skills are developed to sketch and research visual concepts, as well as to use the medium for the invention of original images in upper-level courses.

Prerequisite: GD 211 A.

GD 212

Typography Fundamentals

3 credits, 6 hours

The course addresses the basic formal language of typography and the application of typographic principles to frame basic communication messages. Typographic investigations are achieved by both manual and digital means.

Prerequisites: GD 210 and enrollment in EM 201, or permission of instructor by portfolio review and interview.

GD 213 A

Design Systems

3 credits, 6 hours

An intensive laboratory where the formal aspects of composition, organic and geometric form, color, symbolic drawing, craftsmanship, and processes of conceptualizing are investigated. Assignments are founded on directed goals and playful investigation to train the student in areas of selection, self-criticism, set theory, and visual logic.

Prerequisite: Completion of the Foundation program, or permission of the instructor by portfolio review and interview.

GD 213 B

Design Systems

3 credits, 6 hours

A continuation of GD 213 A. Further investigation of the visual language of design, culminating in a basic communication problem.

Prerequisite: GD 213 A.

GD 306 A

Typography Emphasis

3 credits, 6 hours

This course investigates and defines advanced principles of typography in a communication context. Directed research based upon typographic norms addresses the issues of informational hierarchies achievable through visual form and structure as well as the editorial and expressive potentials of typography. Coursework uses traditional and digital technologies.

Students must have working knowledge of QuarkXpress and basic Macintosh operation or be concurrently enrolled in EM 202. Working knowledge of Adobe Illustrator is preferred.

Prerequisites: EM 201 and Junior status in the Graphic Design department, or permission of the instructor by portfolio review and interview.

GD 306 B

Typography Emphasis

3 credits, 6 hours

An extension and continuation of GD 306 A. The typographic principles of the grid, text typography, text hierarchies, image integration, all within the context of a multi-page format.

Students must have working knowledge of QuarkXpress and basic Macintosh operation or be concurrently enrolled in EM 203. Working knowledge of Adobe Illustrator and Adobe PhotoShop is preferred.

Prerequisites: EM 202, GD 306 A, or permission of the instructor by portfolio review and interview.

GD 310 A

Photographics I

3 credits, 6 hours

Develops a designer's methodology and viewpoint to achieve both structure and meaning in photography, and as a way to extend the range of how objects and nature can be seen and translated using photographic processes. The course explores darkroom techniques, controlled lighting, and studio setups. Students use both traditional photography and digital software to create hybrid, photographic images. Extensive studio and darkroom work is required.

Prerequisites: PF 211 A and Junior status in the Graphic Design department, or permission of the instructor by portfolio review and interview.

GD 310 B

Photographics II

3 credits, 6 hours

An upper-level elective studio in photography. Students undertake self-initiated projects to explore various applications of the constructed photograph. The designer's perspective and working process are used to focus the communication aspects of the imagery. Past topics have included medium- and large-format cameras, advanced studio lighting, and advanced printing and darkroom techniques. Extensive studio and darkroom work. Traditional and digital media can be explored.

Prerequisites: PF 211 A Introduction to Photography or permission of the instructor by portfolio review and interview.

GD 311 A

Communications Studio

3 credits, 6 hours

Developing an understanding of visual relationships and how to use them to create visual impact and clarity while solving communications problems. Invention, intuition, and discovery are combined with logical thought and thorough preliminary research. Special attention is given to refining the student's perceptual abilities, hand skills, and the integration of various media. Use of both traditional and computer technologies.

Prerequisites: EM 201 and Junior status in the Graphic Design department, or by permission of the instructor by portfolio review and interview.

Students must have working knowledge of Adobe Illustrator, basic image scanning, and basic Macintosh operation or be concurrently enrolled in EM 202.

GD 311 B

Communications Studio

3 credits, 6 hours

A continuation of GD 311 A, concentrating on the development of color, sensitivity, and perceptual abilities within a communications context. A working process that develops invention through logical thought and intuition is applied to communication problems. Use of both traditional and computer technologies.

Prerequisites: EM 202 and GD 311 A. *Students must have working knowledge of Adobe Illustrator, basic image scanning, and basic Macintosh operation or be concurrently enrolled in EM 203.*

GD 313

Color and Image Concepts

3 credits, 6 hours

Addresses color and images concepts developed deductively from nature and inductively thorough experimental, perceptual analysis. A communication problem in which color is the prominent vehicle is solved in a thorough research process. Diverse media are explored. Applications may use two- and three-dimensional formats.

Prerequisite: Junior status in the Graphic Design department, or permission of the instructor by portfolio review and interview.

GD 316 A

Drawing Applications I

3 credits, 6 hours

The use of drawing as both an expressive and an informational vehicle to solve communication problems. Formal issues of composition, selection, and color as well as the conceptual issues of narrative, sequence, and representation are focused towards the communication of ideas, emotions, and information.

Prerequisite: GD 211 B, or permission of the instructor by portfolio review and interview.

GD 316 B

Drawing Applications II

3 credits, 6 hours

An upper-level elective drawing course in which students initiate individual projects which use drawing as the primary medium to solve communications problems. Various media, mixed media, and hybrid images are explored in a thorough research-oriented design process. Connection between formal issues and communication effectiveness is stressed.

Prerequisite: GD 316 A, or permission of the instructor by portfolio review and interview.

GD 322

Three-Dimensional Graphic Design

3 credits, 6 hours

Explores the design of messages in spatial environments. Investigation of the relationship between the communication of messages within the context of scale, surface texture, light modulation, and their application to three-dimensional form, combine both experimental and practical criteria. Although traditional methods of conceptualizing are used within a thorough visual process, extensive computer work is involved.

Prerequisite: Junior status in the Graphic Design department, or permission of the instructor by portfolio review and interview. *Students should have expertise in QuarkXpress or Aldus PageMaker, Adobe Illustrator or Aldus Freehand, and Adobe PhotoShop.*

GD 326

Single Image

3 credits, 6 hours

The design of a complete publicity unit as exemplified in a poster.

Prerequisite: Junior status in the Graphic Design department, or permission of the instructor by portfolio review and interview.

GD 411 A

Design Studio

3 credits, 6 hours

A wide-ranging exploration of the connections between image and text, and symbolic and narrative imagery, supported by studies in semiotics, information theory, and research methodology. Both traditional and computer technologies within a thorough research process are included. Preliminary research and definition of a self-generated degree project is undertaken by Graphic Design majors in this course.

Prerequisite: Senior status in the Graphic Design department, or by permission of the instructor by portfolio review and interview. *Students should have expertise in QuarkXpress or Aldus PageMaker, Adobe Illustrator or Aldus Freehand, and Adobe PhotoShop.*

GD 411 B

Design Studio: Senior Degree Project

3 credits, 6 hours

A self-generated degree project is developed involving research, proposals, complete design formulation, and final presentation. Topics are reviewed by a panel of faculty in Graphic Design, with projects reviewed by an outside critic midway through the preliminary stages of development. This course uses both traditional and computer technologies within a thorough research process.

Prerequisites: GD 411 A and GD 412 A. *Students should have expertise in QuarkXpress or Aldus PageMaker, Adobe Illustrator or Aldus Freehand, and Adobe PhotoShop. Experience in Macromedia Director is desirable.*

GD 412 A/B

Problem Solving

3 credits, 6 hours

Develops approaches to solving communications problems of broad scope and increasingly practical application across varied media formats. Students work within technical and time constraints. The course uses both traditional and computer technologies within a thorough research process.

Prerequisite: Senior status in the Graphic Design program, or permission of the instructor by portfolio review and interview. *Expertise in QuarkXpress or Aldus PageMaker, Adobe Illustrator or Aldus Freehand, Adobe PhotoShop, and Macromedia Director is necessary.*

GD 426 01

Advanced Typography

3 credits, 6 hours

This elective course addresses typography as both the primary vehicle to communicate information and as a support to images. Assignments range from informational design, to expressive, content-based problems, to intuitive investigations and formal experiments. Problems may incorporate both static and moving formats, both print and non-print environments. Although traditional methods of conceptualizing are used within a thorough visual process, extensive computer work is involved.

Prerequisite: Senior status in the Graphic Design department, or permission of the instructor by portfolio review and interview. Students should have expertise in QuarkXpress or Aldus PageMaker, Adobe Illustrator or Aldus Freehand, and Adobe PhotoShop. Experience in Macromedia Director is desirable.

GD 426 02

Advanced Typography

3 credits, 6 hours

Focuses on the design of the human experience with technology. As designers, our processes and principals for shaping 2D and 3D information and artifacts have improved our physical environment and the ways in which we communicate. Explores how these practices apply to the design of the digital artifact and the man-machine interface.

Prerequisite: Senior status in the Graphic Design Department, or permission of the instructor by portfolio review and interview. Students should have expertise in QuarkXpress, Illustrator, PhotoShop, and Macromedia Director.

IN 440

Design Internship

3 credits, 90 hours/semester

Open to Graphic Design, Illustration and Industrial Design majors only.

Graduate Seminars

GR 691

University Seminar:

Structure and Metaphor

3 credits, 3 hours

An interdisciplinary seminar in which students from all graduate programs examine theoretical issues of structure and metaphor in relation to art and design. Topics include cognition and perception, meaning and representation, and systems of organization and expression.

(May be taken to satisfy Aesthetics and Art Criticism corequisites for the MAT program.)

Graduate students only.

GR 692

University Seminar:

Art and Design in Society

3 credits, 3 hours

An interdisciplinary seminar in which students from all graduate programs examine theoretical issues relating to the place of art and design in society. Topics include the social role of the artist/designer, public policy and the arts, issues of post-modernism, and aesthetic and ethical implications of emerging arts and communications technologies.

(May be taken to satisfy Sociology/Anthropology corequisites for the MAT program.)

Graduate students only.

XX 699

Graduate students may register for upper-level undergraduate liberal arts courses and studio electives for graduate credit. Graduate students will be expected to contribute at a higher level in the classroom and will have additional assignments (readings, papers, etc.) in order to be granted graduate credit. Students are advised to select an area of study that broadens or intensifies their background in the arts, education, and related disciplines. Often this work contributes directly to preparation of the graduate project proposal. In order to register for an upper-level undergraduate course and receive graduate course credit, the student must submit a completed special topics/independent study form to the Office of the Registrar.

GR 791

University Seminar: Criticism

3 credits, 3 hours

An interdisciplinary seminar in which advanced graduate students further examine the nature of image-making and design with particular attention to the theories and applications of criticism.

Prerequisite: GR 692. Graduate students only.

Liberal Arts

HU 008 A/B

English as a Second Language I, II

3 credits, 3 hours

Prepares students for whom English is a second language to produce the kinds of writing expected of them on the college level, and to improve their reading and critical thinking skills. This is a two-semester requirement. HU 008 A provides a review of English grammar, sentence structure, and paragraph development. It focuses primarily on the development of fluency in writing and reading. The second semester focuses on the different kinds of prose techniques and on responding in writing to readings and to the work of other students. A workshop format engages students in collaborative learning activities.

Weekly proctored writing sessions with a minimum of ten essays per semester and tutoring sessions are mandatory. Credits for HU 008 A or B do not count toward graduation. On rare occasions, students may be exempted from HU 008 B by the instructor. HU 008 A and B are graded on a pass/fail basis. A student who successfully completes the sequence enters HU 110 A.

HU 009 and HU 109 B

First Year Writing

3 credits, 3 hours

Designed to help students improve reading, writing and study skills. The emphasis is on technical aspects of writing, including grammar, punctuation, word usage, and paragraph construction, along with reading comprehension, vocabulary and sentence structure. Grades in HU009 are on a pass/fail basis only. HU009 credits do not count toward degree requirements.

HU 109B substitutes for HU110A. Students successfully completing HU109B will take HU110B the following semester.

HU 103 A/B

Introduction to Modernism I, II

3 credits, 3 hours

A multi-arts viewpoint that explores the historical and cultural inheritance of the West over the last two centuries. The first semester concentrates on the period 1776-1914 and examines the complex movements known as romanticism and realism; the second semester covers the next half-century of high modernism and its consequences.

Required of all UArts undergraduates. Common Core.

HU 110 A/B**First Year Writing I, II**

3 credits, 3 hours

A year-long writing course, the theme of which is “Artists as Writers.” Covers the various kinds of writing that artists may be expected to produce, ranging from informal generative writing to formal critical analysis and from presentational writing to research. The student will write about the arts (including the student’s own work), the artist, and the artmaking process. The first semester focuses on the artist and artmaking, and the second semester on the various arts—visual arts, dance, music, theater, multimedia, and literature—regarded from various cultural perspectives.

*Required for all UArts undergraduates.**Common Core***HU 130 A/B****French I**

3 credits, 3 hours

Study of the basic elements of French grammar through conversation and drills derived from readings of easy modern prose and from a cultural reader.

*Humanities***HU 131 A/B****German I**

3 credits, 3 hours

A one-year course of basic grammar. The aim of the course is to develop the reading, writing, and speaking skills of the first-year German student.

*Humanities***HU 132 A/B****Italian I**

3 credits, 3 hours

This course covers basic grammar and conversation about everyday Italian life and culture and basic grammar through reading of Italian prose.

*Humanities***HU 140 A****Art History Survey I**

3 credits, 3 hours

A survey of Western visual arts (including architecture) from the earliest extant examples (cave paintings) to the Renaissance. The focus will be on ancient Greece and Rome and medieval Europe. The arts will be presented in cultural and historical context.

*Discipline History/Humanities***HU 140 B****Art History Survey II**

3 credits, 3 hours

A continuation, from the Renaissance onward to the present day, of the survey of Western visual arts begun in HU 140 A. Major styles and periods: baroque, romanticism, realism, modernism.

The arts are presented in cultural and historical context.

*Discipline History/Humanities***HU 162****Individual and Society**

3 credits, 3 hours

Examines the concepts of “individual” and “society” and how they are related under modern social conditions. It treats society and social institutions as fundamental realities and considers the ways in which social forces affect individual personality and identity. It provides an introduction to the perspective of sociology as distinct from that of psychology. Topics include socialization, social solidarity, morality, authority, deviance, individualism, and freedom.

*Social Science***HU 181 A****Child and Adolescent Psychology**

3 credits, 3 hours

This course focuses upon Erikson’s psychosocial stages of life from birth to adolescence. Major topics include pregnancy, the birth process, and the physical, intellectual, emotional, and social development of the child. Family life and parent-child relationships are also examined, with particular attention given to the impact of our social institutions upon parents and children.

*Social Science***HU 181 B****Adult Psychology**

3 credits, 3 hours

This course focuses upon Erikson’s psychosocial crises from adolescence to death. Major topics include career choice, human sexuality, love, marriage, values, mental health and mental illness, aging, and death.

*Social Science***HU 201****Lyric Poetry**

3 credits, 3 hours

A survey of lyric poetry, with particular emphasis on a single period or a group of poets, e.g., Walt Whitman, Emily Dickinson, Wallace Stevens, Allen Ginsberg, Sylvia Plath, and the English Romantics.

*Prerequisite: HU 103 B.**Literature***HU 210 A****19th-Century American Writers**

3 credits, 3 hours

The major ideas and trends in nineteenth-century American literature, including works by Poe, Hawthorne, Melville, Dickinson, and James.

*Literature***HU 210 B****20th-Century American Writers**

3 credits, 3 hours

Twentieth-century American writers including works by Wharton, Lewis, Hemingway, Fitzgerald, and Steinbeck.

*Literature***HU 211****Women Writers**

3 credits, 3 hours

An examination of literature written by women, studied for its uniqueness and, equally important, for its significance to the mainstream of literature. The course begins with such writers as Jane Austen, Emily Brönte, and Virginia Woolf, and concludes with contemporary writers.

*Literature***HU 212****Introduction to Mythology**

3 credits, 3 hours

This course begins by defining mythmaking (a creative process essential to all societies, past and present) and by analyzing the different approaches to myth. It moves on to examine creation myths from around the world and, finally, a selection of myths from different cultures.

*Literature***HU 213****World Drama**

3 credits, 3 hours

This course examines some of the most important periods in dramatic literature before the modern period, in both the Western and non-Western traditions: Classical Greece and Rome, India of Kalidasa, Medieval Europe, Japan (Noh and Kabuki), Renaissance Italy and Spain, Neoclassical France, Romantic drama, and opera. The relation of drama to ritual as a worldwide phenomenon. Emphasis on the relation of dramatic styles to the cultures and theaters within which they developed, and exploration of the idea of “total theater” in which poetry, song, dance, and music fuse together.

Literature

HU 216**The Short Story**

3 credits, 3 hours

A study of the short story from Poe to the present. Samplings from the British, the Americans, and the Europeans, with particular attention to the major authors who reinvented the genre. At the end of the semester, students look at developments in contemporary fiction: the anti-story, the new wave, the surreal, the minimal, the funny, the mythic.

*Literature***HU 217****African-American Literature**

3 credits, 3 hours

Examines the role of the African-American writer in American society through writers like Langston Hughes, Richard Wright, Ralph Ellison, James Baldwin, Toni Morrison, Imamu Baraka, and Gwendolyn Brooks, who have made major contributions to American literature and culture.

*Literature***HU 218****Superheroes**

3 credits, 3 hours

Examines the most important heroes of popular culture in the Middle Ages—Beowulf, Roland, Siegfried, and King Arthur. What do these heroes and the epics in which they appear reveal about their culture? How do they compare to modern popular superheroes?

*Literature***HU 219****Children's Literature**

3 credits, 3 hours

The anonymous oral traditions of world literature, which continue to nurture the imagination and sense of identity of children today, and the modern tradition of children's literature. The course focuses on children's literature as an introduction to the principles and forms of art and to the role of the imagination in child development.

*Literature***HU 221****Forms of Autobiography**

3 credits, 3 hours

Intimate, revelatory explorations of the many worlds of the self; Hemingway as a young writer in Paris meeting Fitzgerald, Stein, Picasso; Salinger as Holden Caulfield, preppy sage; Freud on himself on psychoanalysis; Roth's Portnoy complaining in the throes of lust; Proust's great theories of love, death, and art; Van Gogh as artist and moral thinker in his letters; Greene's portrait of a woman's obsession with love and God; André Malraux's Lazarus; Tillie Olsen's struggles to write as a housewife; and others. Readings from letters and diaries by the authors of the books.

*Literature***HU 230 A/B****French II**

3 credits, 3 hours

Open to students who have completed French I or have had two or more years of high school French. Modern French short stories and a novel, *La Princesse de Cleves*, by the 18th-century writer Mme. de la Fayette.

*Humanities***HU 232 A/B****Italian II**

3 credits, 3 hours

Open to students who have completed Italian I or have had two or more years of high school Italian.

*Humanities***HU 240****Ancient Art**

3 credits, 3 hours

An investigation of the art and architecture of the ancient world, concentrating on the classical art of Greece and Rome, but also considering the arts of Mesopotamia and Egypt.

*Humanities/Art History***HU 241****Medieval Art**

3 credits, 3 hours

The sculpture, architecture, painting, and decorative arts of Europe from the early Christian period in the third century A.D. to the proto-Renaissance in Italy in the fourteenth century, observing the emergence and flowering of a northern European mystical Christian vision separate from the monumental classical vision of Greece and Rome.

*Humanities/Art History***HU 242 A****Northern Renaissance Art**

3 credits, 3 hours

The painting of the late Gothic illuminators and the 14th-century German and Flemish Mannerists such as Cranach, Brueghel, and Bosch. Students investigate the complex symbolism of northern iconography, the new techniques developed, and the historical background of a style often called Northern Realism.

*Humanities/Art History***HU 242 B****Italian Renaissance Art**

3 credits, 3 hours

The major figures in the artistic centers of Italy from Giotto in the fourteenth century to the early work of Michelangelo at the end of the fifteenth century. The architects, sculptors, and painters of Florence are the focus, but artists in Venice, Padua, and Rome are discussed as well.

*Humanities/Art History***HU 243****Baroque Art**

3 credits, 3 hours

The works of the major European artists of the 17th century: Bernini, Rubens, Velázquez, Rembrandt, Poussin, and Vermeer. Through the genres of landscape, still life, and portraiture, all mature by the 17th century, other artists such as Hobbema, Ruysdael, Zurbarán, and Hals are also studied.

*Humanities/Art History***HU 244****Mythology in Oriental Art**

3 credits, 3 hours

An introduction to the symbolism of mythology in Oriental art. The course investigates myths in the major Oriental cultures and their basic patterns, functions, and meanings.

*Humanities/Art History***HU 245 A/B****History of Western Architecture I, II**

3 credits, 3 hours

In the first semester, this course surveys the development of Western architecture from the ancient world of the Greeks and the Romans through the Renaissance to the end of the 19th century. In the second semester, emphasis is on the 20th century. This course should be taken in sequence; the second semester assumes knowledge of the first semester's work.

Humanities

HU 246
19th-Century Art

3 credits, 3 hours
Painting and sculpture made in the modern age in the West are examined in an international context. Emphasis is on the works of the major French, English, German, and American artists. The variety of subjects these artists explored and the new styles they developed as they responded to the world of the 19th century will be among the topics discussed.
Humanities

HU 248A
Film History

3 credits, 3 hours
A survey of the history of film. Categories of films to be screened include: early film forms (Lumiere, Griffith, and De Mille); Dada and Surrealist influences (Leger, Bunuel, Marx Brothers, and Resnais); the impact of Constructivism and the Machine Aesthetic (Eisenstein, Vertov, and Chaplin); German Expressionist influence on Hollywood (Ford, Welles, Wyler, and Hitchcock); modern European and American films (Bergman, Godard, Kubrick, and Altman); and avant-garde art influences on new American cinema (Deren and Brakhage).
Humanities

HU 248B
Issues in National Cinema

3 credits, 3 hours
The course selects films from modern European and emerging national cultures that demonstrate both their interactions with postmodern politics, theory and culture, and the development of an alternative discourse to Hollywood commercial filmmaking. Films are selected from the following: 1920s Soviet cinema; Italian Neo-Realism; anthropological documentaries; French New Wave; postwar/holocaustal cinema in Europe; other national cinemas (Spain, Hungary, Japan, etc.); anti-colonialist struggles in films from India, Egypt, Argentina, Chile, Brazil, Senegal, Cuba; and new women filmmakers.
Humanities

HU 250
History of Sculpture

3 credits, 3 hours
A chronological survey of three-dimensional art produced from the end of the eighteenth century to the present day. Works by major artists from Europe and the United States—including Auguste Rodin, Pablo Picasso, Alexander Calder, David Smith, Louise Nevelson, and Christo—will be discussed and compared to the works of earlier artists.
Discipline History/Humanities/Art History

HU 251
History of Industrial Design

3 credits, 3 hours
A survey of industrial design in the West, paying particular attention to developments in the 20th century.
Discipline History/Humanities/Art History

HU 253
History of Crafts

3 credits, 3 hours
A survey of the principal movements and tendencies in Western crafts since the middle of the 19th century. Main topics include the arts and crafts movement, art nouveau, the Bauhaus, the interrelationships among fine arts, crafts, and design, and postmodernism.
Required of all Crafts majors.
Discipline History/Humanities/Art History

HU 254
History of Communication Design

3 credits, 3 hours
A survey of two-dimensional design in the West, with particular attention to developments in the 20th century.
Required of all Graphic Design majors.
Discipline History/Humanities/Art History

HU 255
History of Photography

3 credits, 3 hours
Provides an introduction to the significant photographers and their work in the history of the medium; describes technical developments and their impact; discusses the major visual and aesthetic trends in the development of photography and their relationship to art in general; describes the larger social context in which photography has developed.
Required of all Photography majors.
Discipline History/Humanities

HU 259
Listening to Music

3 credits, 3 hours
Examines the unique role assigned to the listener of music and addresses the special skills expected of an informed audience. Ranging between the hows and whys of listening, discussion introduces students to some of the strategies composers use to organize their thoughts, including concepts of variation, development, and non-verbal narration.
Humanities

HU 260 A
Human Origins I

3 credits, 3 hours
An anthropological perspective on the evolution, biology, ecology, and behavior of nonhuman primates from protosimians to great apes. Students are introduced to the principles of evolution and adaptive trends. The course focuses on the successful terrestrial species of Old World monkeys and on the apes—the gibbon, orangutan, gorilla, and chimpanzee. Comparisons are made among nonhuman primates and our own species regarding diet, locomotion, tool use and manufacture, modes of communication, social behavior and social systems, motherhood and child care, aggression, “cultural” behavior, and recent trends in nonhuman primate behavior studies. Films are an important part of the course.
Social Science

HU 260 B
Human Origins II

3 credits, 3 hours
An introduction to human biological and cultural evolution, a survey of the major evolutionary stages in hominid evolution, an introduction to Paleolithic technologies, and a comparison of contemporary Stone Age societies with Paleolithic populations.
Social Science

HU 261
Observing Humans

3 credits, 3 hours
This course presents several different social science frameworks and seeks to uncover what can be learned about human behavior by people watching. Students will choose places for brief weekly observation and use their own art skills to document what they see.
Social Science

HU 262
History of China

3 credits, 3 hours
The time span is from the earliest days to the present, with special emphasis on the modern period and relations with the United States and other Western powers. Intellectual and cultural developments will take precedence over political and economic history.
Social Science

HU 262 B
History of Japan

3 credits, 3 hours
The time span is from the earliest days to the present, with special emphasis on the modern period and relations with the United States and other Western powers. Intellectual and cultural developments will take precedence over political and economic history.
Social Science

HU 263**The Culture of the Italian Renaissance**

3 credits, 3 hours

A comprehensive study of the political and social conditions in Italy from the end of the 14th until the middle of the 16th centuries that led to the artistic and philosophical flowering known as the Renaissance. Not only will the contributions of the larger states of Milan, Venice and Florence be explored, but also the petty princely courts of Mantua, Ferrara, and Urbino. Reading Machiavelli's *The Prince* and portions of Catiglione's *The Courtier* is an essential part of the course.

*Social Science***HU 264****Modern American History**

3 credits, 3 hours

A study of contemporary developments, values, and issues as a product of twentieth century phenomena. The course explores the dramatic changes that have occurred in American society over the last 50 years.

*Social Science***HU 265****Introduction to Folklore**

3 credits, 3 hours

Introduces folklore genres and the history of folklore study. Sacred objects, fairy tales, songs, parodies, and legends will be analyzed and presented in class.

*Social Science***HU 266 A****History of the Classical World**

3 credits, 3 hours

The history of ancient civilizations in the Near East and Europe. Egyptian, Greek and Roman history, religion, philosophy and culture. Readings from selected ancient texts and slides of art works illuminate the culture of these civilizations and provide links with the present world.

*Social Science***HU 266 B****History of Medieval Europe**

3 credits, 3 hours

The history of medieval Europe from the Germanic settlements to the establishment of Christianity and the feudal social expansion of the late Middle Ages are important topics for the course. A wide range of readings and the use of examples of medieval art promote a broad interpretation of this period.

*Social Science***HU 267****Introduction to Cultural Anthropology**

3 credits, 3 hours

The nature of and variation in human cultures and the various theories (historical, functional, and symbolic) that explain them. This survey of culture in both western and non-western societies considers a number of special topics such as language and society; cultural identity and the arts; gender, marriage and family; and social ranking and power relations. The impact of globalization, tourism and cultural change are also considered.

*Social Science***HU 268****Introduction to the Bible**

3 credits, 3 hours

The main themes of the Bible are explored from a modern, critical, nondenominational point of view. No knowledge of the Bible is assumed. Using historical and literary analysis, continuities as well as differences between the Hebrew and Christian testaments are examined.

*Social Science***HU 270****Introduction to Aesthetics**

3 credits, 3 hours

An introduction to the philosophy of art. After a brief examination of analytic, philosophical methods and the history of aesthetics, a consideration of some of the fundamental problems in aesthetics, such as the intention of the artist, the physical object/aesthetic object distinction, and the nature and comparison of different kinds of media. The relationship between language and art is central to the course.

*Humanities***HU 272****Money Matters**

3 credits, 3 hours

Explores issues in economics and business by working out from the roles and interests of individual agents and groups. We will look at economic dynamics in artistic and cultural work in the present, and at different historical moments, to explore further the nature of these relationships and their meanings. Students are exposed to economic and business discourse, provided with a broad and intensive understanding of economic and business language and logic, given experience in the application of these concepts to issues in their field of interest, and provide a foundation for thinking through the economic and ethical dimensions of their work.

*Social Science***HU 274****Introduction to Philosophy**

3 credits, 3 hours

A course specifically tailored to students with no experience in reading philosophy. Several basic issues are considered, including freedom, God, morality, death, mind, appearance, and reality. In addition to brief readings of primary sources, readings of discussions of these issues along with innovative fiction illustrating salient points.

*Humanities***HU 281****Dynamic Anatomy**

3 credits, 3 hours

The structure of the body as it relates to form (size, shape, and proportion) and support (posture, position, and movement). In depth exploration of the location, orientation and actions of major muscle groups, joints, and bones, and how they differ by gender through the life cycle.

*Science/Math***HU 282 A****Fundamentals of College Mathematics**

3 credits, 3 hours

An introduction to the fundamental mathematical principles and operations used in undergraduate courses in the physical and social sciences. Topics include sets, logic, probability, statistics, number theory, algebra, and geometry.

*Science/Math***HU 282 B****Calculus**

3 credits, 3 hours

An introduction to calculus emphasizing the applications of differential and integral calculus to the physical and social sciences.

Prerequisite: HU 282 A, equivalent college-level mathematics, or pre-college advanced algebra and geometry.

*Science/Math***HU 283****Probability**

3 credits, 3 hours

This class introduces some of the most fundamental ideas in classical probability. Polling techniques, casino gambling, weather forecasting and lotteries are a few areas in which the principles of probability directly influence our lives. Modern Science depends on probability to build mathematical descriptions of the real world. This course explores the concepts of probability in an intuitive and accessible way, understandable to beginners. Topics include sample spaces, counting, conditional probability, ad the concept of independence, game, theory, random variables, and the law of large numbers.

Science/Math

HU 285 A

Life Sciences

3 credits, 3 hours

Life forms in the context of current adaptations and evolutionary history. Special emphasis is placed on an exploration of evolutionary relationships, ecological specialization, and the dynamic relationships of organisms in an integrated ecosystem.

Science/Math

HU 285 B

Physical Sciences

3 credits, 3 hours

An investigation of astronomy, geology, and other physical sciences. Topics include the origin of the universe and solar system, the nature of matter and energy, and the parameters of physical science. Provides a background for understanding the impact of science on human values.

Science/Math

HU 286

Science and Pseudoscience

3 credits, 3 hours

The methods of and issues of contemporary science. Explores how scientific information is used in society through an examination of scientific, near-scientific and pseudoscientific claims, including strange creatures like Bigfoot and the Loch Ness monster, miracle cures for diseases, and paranormal phenomena. The question of how funding might affect scientific research is also examined.

Science/Math

HU 288

Introduction to Brain, Mind, and Behavior

3 credits, 3 hours

This course is an introduction to the organization of the brain and nervous system and to their interactions with other body systems which produce observable behavior. Topics include brain structure and function, neurological changes over the life cycle, and the effects of malfunctions. Students will learn about specific brain structures and how they contribute to or produce specific behavioral characteristics. We will explore learning, memory, the senses, and sex-differences in the brain, as well as other current topics of interest.

Science/Math

HU289

Contemporary Issues in Life Sciences

3 credits, 3 hours

Each semester this course explores one area of current research in the life sciences by focusing on three significant issues in the current scientific literature. Students participate in a series of semi-independent inquiry activities. For each research issue, student teams complete a "challenge" that demonstrates their ability to understand, collect, interpret and apply appropriate information, in order to propose solutions and to convince classmates of the success of their approaches.

Science/Math

HU 292

Introduction to World Religions

3 credits, 3 hours

An exploration of world religious traditions originating in Africa, the Americas, China, India, Japan, and the Middle East. Religions are studied in their historical and cultural context, including their development in various times and places, and their beliefs regarding the cosmos, society, the self, and good and evil.

Social Science

HU 293

Dance & Expressive Culture

3 credits, 3 hours

Dance is woven into the mythology, theater, music, poetry, and literature of many cultures.

The course will consider dance as it has influenced and has been influenced by these forms of creative expression in the Western world.

Humanities

HU 310

The Stories of Chekhov

3 credits, 3 hours

The readings include most of Chekhov's best stories, excerpts from his letters, some critical interpretations, and supplementary material on family life. Consideration of the literary merits of his stories and exploration of what goes on between the people in them.

Literature

HU 311

Greek Drama

3 credits, 3 hours

Plays by Aeschylus, Sophocles, Euripides, and Aristophanes are examined to understand their own integrity as works of art and to develop an appreciation of the extraordinary achievement of Greek drama.

Literature

HU 313

Poetry Writing Workshop

3 credits, 3 hours

Students' poems are discussed, criticized, revised, and improved. Principles governing the decision to change a poem in various ways, the study of poems by American and English poets, the reading of some criticism, and concentration on the basic principles of craft are all included. Theories involve sound, content, meaning, and purpose of student poems and of poetry in general. The poet's sense of an audience also figures in the discussion.

Literature/Humanities

HU 314

Literature and Film

3 credits, 3 hours

This course explores different subjects through the arts of literature and film. Among the topics treated have been images of Vietnam, the thriller, and science fiction.

Literature

HU 315 A

Modern Drama

3 credits, 3 hours

A study of the modern theater from the end of the nineteenth century to the present. Students will read some of the world's best playwrights: Ibsen, Strindberg, Chekhov, Shaw, Pirandello, Lorca, Brecht, and Beckett. Theater trips are part of the experience of this course.

Literature

HU 315 B

Contemporary Drama

3 credits, 3 hours

A study of the experimental developments in today's theater, both on Broadway and off, from *Waiting for Godot* to the present moment. Students will read some of the best known playwrights of our time: Genet, Beckett, Ionesco, Albee, Pinter, and Shepard, as well as some not so well known. Theater trips are part of the experience of this course.

Literature

HU 316**American Playwrights**

3 credits, 3 hours

A study of the American theater in the past fifty years, looking at the works of such authors as O'Neill, Miller, Williams, Albee, and Shepard. Theater trips as well as showings of filmed plays are part of this course.

*Literature***HU 317 A****Romanticism**

3 credits, 3 hours

A study of the Romantic movement in England, including the major poets (Blake, Wordsworth, Coleridge, Byron, Shelley, and Keats), several novelists (including Brontë's *Wuthering Heights* and Mary Shelley's *Frankenstein*), and samplings from the letters and essays. Some of the dominant Romantic themes—the artist as outcast, revolution, man's relation to nature—will be addressed.

*Literature***HU 318****Literature of the Roman Empire**

3 credits, 3 hours

After a glance at Greek influences, the course will focus on the literature of classical Rome. Readings from epic, drama, and lyric forms, with an emphasis on the interaction between those classical forms and the culture that produced them.

*Literature***HU 320 A****Western Literary Masterpieces I**

3 credits, 3 hours

Works from antiquity through the Middle Ages that form the foundation of Western literature. Focuses on the creation of character, the structure and form of the works and the perspectives and values they reveal. Examines the questions asked by different cultures and how human potential, fate, and reality are defined.

*Literature***HU 320 B****Western Literary Masterpieces II**

3 credits, 3 hours

Works from the Renaissance through the Neoclassical period that form the foundation of Western literature. Focuses on the creation of character, on structure and form, but also on tone (humor, parody, satire and irony) and the perspectives and the values the works reveal.

*Literature***HU 322****Scriptwriting**

3 credits, 3 hours

This workshop course introduces students to the discipline of writing for theater and film. Focusing on the elements necessary for the creation of producible scripts, the student develops practical skills leading to the creation of a short work for stage or screen by the end of the semester.

*Humanities***HU 323****Arts Criticism**

3 credits, 3 hours

A writing course designed to promote understanding and interpretation of the arts across a multi-disciplinary spectrum and to provide students with the basic tools of critical analysis. Group discussion and selected readings.

*Humanities***HU 325****Fiction Writing**

3 credits, 3 hours

A workshop course on writing short fiction. Students will study the elements of creative writing, experiment with several forms, develop a clear voice, and learn how to criticize the work of others usefully. The goal is to produce a portfolio of finished pieces.

*Humanities***HU 326****Contemporary Arts in America**

3 credits, 3 hours

A continuation of the two-semester Modernism sequence, this course focuses primarily on contemporary literature (mainly plays and novels) and contemporary visual art (mainly painting and sculpture), with occasional forays into music. Investigation, by studying primary sources, of the way various works of art express the contemporary aesthetic in America.

*Literature***HU 342****Arts of China**

3 credits, 3 hours

Painting, sculpture, architecture, and decorative arts from the Neolithic period (16th century B.C.) to the Ching dynasty (18th century A.D.). Special emphasis on Shang bronze ware, Han and T'ang sculpture, and Sung and Ching pottery. The various styles are related to their historical, religious, and social background, with particular attention paid to the impact of Confucianism, Taoism, and Buddhism on Chinese art and architecture. From time to time, Eastern and Western cultures will be compared to understand better the similarities and differences between them.

*Humanities***HU 343****Art of Venice**

3 credits, 3 hours

An emphasis on light, an apparent spontaneity of organization, and a delight in richness and sensuality guided the development of painting in Venice from Bellini through Tiepolo. The course presents Venetian painting from the mid-15th to the later 18th century, pausing to focus especially on the art of Titian, Veronese, and Tintoretto, and themes peculiar to Venetian art: the female figure poesis; Venetian light and landscape; portraiture; courtiers, humanists, and beauties; the confraternity narratives; and the fresco decoration of the Venetian villas.

*Humanities***HU 344****Avant-Garde Cinema**

3 credits, 3 hours

An examination of the arts of experimental film and video. The exploration of mental states, visual metaphors, process, and non-traditional forms and structures are central to the course. In addition, the focus is on the co-existence of avant-garde film and video with their commercial counterparts. Also examines film and video language in relation to other art languages.

*Humanities***HU 345****Modern Architecture**

3 credits, 3 hours

The course investigates modern architecture, its theoretical premises, and the social context that generated it. Students will also inquire into modern architecture's legacy: postmodern architecture.

*Humanities***HU 346****Folk Art and Architecture**

3 credits, 3 hours

A survey of American vernacular art and architecture, with special attention to the eastern United States. Comparisons will be made to the ethnic traditions from which this architecture springs, principally English and German. Social considerations, including those of gender, occupation and religion, will be discussed.

*Humanities***HU 347****Arts of Africa**

3 credits, 3 hours

Artistic, religious, sociological, and geographic aspects of societies in sub-Saharan Africa are studied in order to establish continuity as well as distinction between their art forms. Black American folk art, an extension and transformation of African art, is analyzed.

Humanities

HU 348**American Art to 1945**

3 credits, 3 hours

A survey of American art, architecture, and design, emphasizing the 19th and 20th centuries. The material is divided into a series of sections or themes and is considered in relation to tradition. Each section or theme is studied through the work of the major artists who best represent it.

*Humanities***HU 349****American Film Genres**

3 credits, 3 hours

Considers various film genres and styles in American cinema, such as comedy, film noir, the Western, the musical, and the American independent film.

*Humanities***HU 351****Electronic Video**

3 credits, 3 hours

The history of video as an art form from the early 1960s to the present. Basic film concepts are reviewed in their application to emerging new electronic formats. Video art is examined in all of its aspects—as computer art, installation, and sculpture. The survey explores the variety of styles, genres, and forms, which constitute the distinctive achievement of American video art. The videotapes and documentation of artists' projects are examined and placed within the social and cultural context in which they were produced. The market forces and the political/psychological systems shaping the audience and creating an increasingly problematic role for artists are important considerations.

*Humanities***HU 353 A****Impressionism**

3 credits, 3 hours

The 19th-century style known as Impressionism is often considered to be the foundation of European modern art. The course chronologically investigates Impressionism in its historical and cultural context. The technical and conceptual ideas that underlie its development will also be considered.

*Humanities***HU 353 B****Post-Impressionism**

3 credits, 3 hours

Post-Impressionism is chronologically investigated with respect to its historical, cultural, and aesthetic context. The technical and philosophical concepts that underlie Post-Impressionism's development are also explored.

*Humanities***HU 354****Women Artists**

3 credits, 3 hours

A chronological survey of professional female painters and sculptors active in Western Europe and the United States, from the 16th century to the present. The role played by women artists in earlier ages, other nations, and different media will also be examined.

*Humanities***HU 355****Dada and Surrealism**

3 credits, 3 hours

The history of the post-World War I antirational movements of Dada and Surrealism. Since these were literary and political as well as artistic movements, attention is given to texts by such authors as Artaud, Breton, Freud, Jarry, Rimbaud, and Tzara, as well as to works of visual art.

*Humanities***HU 357****Modern Art**

3 credits, 3 hours

At the beginning of the 20th century, artists responded to new technological forces and the pressures of mass culture in styles such as cubism, constructivism, and surrealism—styles that are still being explored by our contemporaries. The course surveys the period 1880-1980, emphasizing the continuity of the modern artist's situation and role.

*Humanities***HU 359****Politics and the Media**

3 credits, 3 hours

This course analyzes how political and social forces interact with the American community and how that interaction affects government structure and policy. Factors such as population profiles, "suburbanites," elite groups, public opinion, party organization, elections, and reform movements are studied.

*Social Science***HU 360 A****Renaissance and Reformation**

3 credits, 3 hours

The intellectual and cultural explosion that heralded the modern era in Western civilization. Political, economic, philosophical, religious, and cultural developments.

*Social Science***HU 360 B****Age of Enlightenment**

3 credits, 3 hours

The dramatic intellectual revolution of the Age of Science and the applications of the revolution to every province of human experience. The Enlightenment and the French Revolution, which are also part of the transformation of Europe, are studied from the perspective of their consequences for the modern world.

*Social Science***HU 361****Islam: Religion and Culture**

3 credits, 3 hours

Examines Islamic culture as it is refracted in various religious and literary texts by Muslims from Arabia, Iran (Persia), and India as well as North America. Begins with discussions of the centrality of prophecy and scripture in Islam, followed by a perusal of Islamic theology and mysticism, and ends with a sampling of primarily literary prose and poetry pieces which provide insights into the multifarious facets of Islamic civilization.

*Social Science***HU 362 A/B****American Civilization**

3 credits, 3 hours

An in-depth study of the origins of American society with an emphasis on the particular political, social, and cultural patterns that shaped the course of American development. The first semester surveys the process of settlement, colonial societies, independence, the growth of the egalitarian spirit, and the Civil War. The second semester studies American society in the modern period. From the perspective of today, the course examines the legacy of Reconstruction, the Industrial Revolution, the Reform Movements, the World Wars, and the Cold War. The factors in the past that have shaped contemporary society are stressed.

Social Science

HU 363**Modern Culture**

3 credits, 3 hours

This course examines the nature of expressive culture (media and art) and its role in contemporary society. A key question is why we use expressive culture and how it affects us. Topics include high versus popular culture; relations between culture, politics and commerce; and the place of censorship in a liberal society.

*Social Science***HU 364****Sociology of Art**

3 credits, 3 hours

An examination of the relationships that exist between art and society. Focus on the social influences that shape the creation and reception of artistic works. Topics include the social role of the artist; art as a socially organized form of work; the social institutions of artistic production, transmission, and audience reception; and the understanding of art in terms of its social context.

*Social Science***HU 365 A/B****History and Culture of Latin America**

3 credits, 3 hours

The history and culture of Latin America, including indigenous as well as European cultural sources. National distinctions and the origins of modern society in the area will be developed.

*Social Science***HU 366****The City**

3 credits, 3 hours

A study of the city in history, the forces which shaped its development, and the impact of the city on history. The American city from the 17th century to the present is used as the model for this study.

*Social Science***HU 367****Eastern Religions**

3 credits, 3 hours

An exploration of Hinduism, Buddhism, Confucianism, Taoism, and Shintoism. Each is studied in its historical and cultural context, including its development into various forms over the years and in different places, and its beliefs regarding views of the cosmos, society, the self, and good and evil. In addition to a text, students read from the literature of each religion.

*Social Science***HU 368****Sociology of Politics**

3 credits, 3 hours

The interaction of political, social, economic, technological, and cultural forces in American society with their resultant impact on the political system. A brief introduction to political science is incorporated early in the semester. Factors such as population profiles, "suburbanites," elite groups, party organization, elections, and reform movements are considered.

*Social Science***HU 369****Cultural Ecology**

3 credits, 3 hours

An investigation, from the perspective of ecological anthropology, of the various cultural adaptations found in different ecosystems such as deserts, grasslands, circumpolar regions, tropical and temperate forests, and high altitude and urban areas. These adaptations include hunting and gathering, fishing, and agriculture. In these examples various attitudes toward the environment, the impact of population growth, and the effect of conflicting technologies on resources are considered.

*Social Science***HU 370****Greek Philosophy**

3 credits, 3 hours

After examining fragments from pre-Socratic philosophers, we consider the writings of Plato, including three or four dialogues and the Republic. Selections from Aristotle's writings on physics, the soul, and aesthetics.

*Humanities***HU 371****The American Suburbs**

3 credits, 3 hours

Increasingly, the United States has become a suburban nation, with more and more of its people living and working in the suburbs. This course will examine how suburbs began in the late 19th century, how they have evolved, and what they are like today. Students will do fieldwork.

*Social Science***HU 372****Continental Philosophy and Existentialism**

3 credits, 3 hours

Examined as a Western alternative to the analytic method. Following some historical background, the work of a major existentialist philosopher, such as Martin Heidegger, is explored.

*Humanities***HU 373****Ethics**

3 credits, 3 hours

The history of ethics and the fundamental ethical problems that have concerned philosophers for the past 2500 years. The study begins with Plato and Aristotle and extends to contemporary analytic philosophy, phenomenology, and existentialism. Problems include the "is/ought" distinction, the ultimate objective of life, religious issues, human rights, justice, and welfare.

*Humanities***HU 374****Personality and Creativity**

3 credits, 3 hours

Through readings of works of major theorists on the nature of personality and creativity, the course poses two major questions: "What do major theorists have to say about the human personality?" and "What do major theorists have to say about what it means to be a creative person?" There are a number of ways of answering these questions and it is not the purpose of the course to choose the "best" answer, but rather, to put the student in a better position to make his/her own decisions.

*Social Science***HU 377****Critical Theory and the Arts**

3 credits, 3 hours

Since the 1960s, the arts have been influenced by "critical theory," a term loosely designating new developments in linguistics, philosophy, and humanistic study. Unlike traditional interests in a work of art's formal properties, antecedents, or author, critical theory investigates the artwork as a text: an interlocking series of messages, themes, and codes. Investigating those themes, critical theory sees in art texts everything from messages about class, race, and gender to encoded forms of power and desire. The class will consider the reception of these critical ideas by artists throughout the '70s, '80s, and '90s.

Social Science

HU 381**Urban Wildlife**

3 credits, 3 hours

As humans modify natural habitats and expand our population, we increasingly encounter wild animals in “our” environments. In some cases, these encounters result from destruction of natural habitats for these animals; in other cases, we have created “greenspaces” that actively attract other species. This course examines the ways in which humans and other animals interact in shared and contiguous environments based on semi-independent field studies carried out by students on selected species. After an introduction to common species and a short period of directed study, teams of students will plan, carry out, and analyze one short-term (four-week) study on one species that inhabits urban Philadelphia.

*Science/Math***HU 382****Social Psychology**

3 credits, 3 hours

An introduction to the field of social psychology and an examination of contemporary life in America through its social institutions: education, criminal justice, media, community, and family, and the social problems that have emerged since the 1940s. Significant current events that illuminate these social problems are incorporated into the coursework.

*Prerequisite: One course in psychology.**Social Science***HU 383****Personality and Adjustment**

3 credits, 3 hours

The study of personality and the patterns of behavior and predispositions that determine how a person will perceive, think, feel, and act. The inner life of men and women, the quality of their character, their adjustment to their social milieu, and their potentialities for self-fulfillment are all explored. Special attention is given to adjustment problems of artists in work and in love.

*Social Science***HU 384****Abnormal Psychology**

3 credits, 3 hours

Human development and abnormal psychology: ego defenses, emotional disorders, therapeutic theories, and treatment techniques. Clinical diagnosis and classification of mental disorders.

*Prerequisite: One course in psychology.**Social Science***HU 385****Concepts of Modern Physics**

3 credits, 3 hours

A survey of important concepts in contemporary physics. Students participate in problem-based exploration of a particular theme such as communication, predictions, shelter, medicine, and sports.

*Science/Math***HU 386****Human Genetics**

3 credits, 3 hours

Explores the fundamentals of genetics through the study of our own species, *Homo Sapiens*. Introduces students to the study of inheritance and how molecular, physiological, environmental, and behavioral mechanisms affect the measurable characteristics of humans around the world. Topics include genetic diseases and unusual physical characteristics among others. Using local resources, students engage in problem-solving activities in comparative biology.

*Science/Math***HU 388****Perception**

3 credits, 3 hours

The structure and function of the senses of vision, audition, olfaction, gustation, touch, temperature, kinesthesia, time, and the brain and nervous system are considered as they relate to perception.

*Science/Math***HU 389****Evolution in Modern Perspective**

3 credits, 3 hours

Evolution is the unifying theoretical foundation of all the life sciences. This course explores the mechanisms, which produce evolution and their meaning for our current knowledge in biology, conservation, medicine, agriculture, and related sciences. Students will also consider the effect(s) that society's awareness of evolution has had on social institutions such as law, literature, politics, and education.

*Science/Math***HU390****Mass Media and the Arts**

3 credits, 3 hours

A wide range of media are examined: television (sit-coms and reality TV), movies (comedies and adventure), advertising (print and TV), and news (local and national telecasts). An underlying assumption in this course is that a key aspect of all media is their focus on the production of meaning through language, through images, and through technology itself. The media is investigated through the eyes of contemporary theory in order to test the theory's usefulness as a tool in understanding media. Students develop a variety of critical tools to interpret mass media.

*Social Science***HU 392****American Musical Theater**

3 credits, 3 hours

Explores aspects and accomplishments of the American musical theater from the '20s the '80s. Emphasizes the social, political, and psychological elements ranging from Gershwin to Sondheim, to offer entertainment with a serious message.

Not open to students who have received credit for TH 312 A.

*Humanities***HU 393****Afro-American Culture**

3 credits, 3 hours

A survey of some of the most important Afro-American contributions to American culture, with special attention to the 20th century and to the arts. Among those whose work will be discussed are W. E. B. DuBois, Duke Ellington, Langston Hughes, and Paul Robeson.

*Social Science***HU 394****Play, Performance, and Literature**

3 credits, 3 hours

The focus of this course is the relationship between theories of play and performance and culture and the arts. The course draws upon current thought in anthropology, sociology, art criticism, and literary/dramatic performance theory (e.g. Barthes, Brecht, Cage, and others).

Humanities

HU 410**The Uncanny**

3 credits, 3 hours

Treats the theme of the uncanny as it has been represented principally in literature and the visual arts, from Poe and Hoffmann down to Kafka and recent cinema. The point of departure is Freud's essay on the subject.

*Literature/Humanities***HU 411 A****Renaissance Literature**

3 credits, 3 hours

Works by Boccaccio, Machiavelli, Erasmus, Rabelais, Cervantes, Jonson, Calderón, and others are read to explore the remarkable contribution of these writers and to develop an understanding and appreciation of the Renaissance.

*Literature***HU 411****Shakespeare**

3 credits, 3 hours

The dramatic works of the supreme writer of the English Renaissance—Shakespeare. A selection of his comedies, histories, tragedies, and romances are read. Focuses on the plays not only as literary accomplishments but also as theatrical performances existing in three-dimensional space. Concerned both with the parameters of the original Renaissance stage and with modern translations and transformations of the plays.

*Literature***HU 412****Detective Film and Fiction**

3 credits, 3 hours

An examination of the genre known as hard-boiled detective fiction as it developed in literature and then was extended by feature films. Among the authors to be considered are Dashiell Hammett, Raymond Chandler, and Ross MacDonald; among the films are *The Maltese Falcon*, *The Big Sleep*, and *The Long Goodbye*.

*Literature***HU 413****Literature and Film: From Text to Screen**

3 credits, 3 hours

Explores the conceptual and technical leaps between the written text and its transformation to a cinematic text on the screen. Students examine what happens to plot, characterization, and bound and free description when a narrative text is converted to an audiovisual presentation. In certain examples, the transformation of narrative structure is traced from the novel to the screenplay to the finished film. Students gain insights into the relationships between written and filmed dialogue, between written description and cinematic mise-en-scène, between the novel's omniscient narrator and the film's voice-over.

*Literature***HU 414 A****The Big, Fat, Famous Novel**

3 credits, 3 hours

We will read three of the world's best and most important novels: Tolstoy's *War and Peace*, Melville's *Moby Dick*, and Joyce's *Ulysses*. Each provides great pleasure to the serious reader and much material for intense discussion. Each novel has the equivalent of its own little course, about one month long.

*Literature***HU 414 B****19th Century Novel**

3 credits, 3 hours

Study of some of the most admired, best-loved books of the world, written in the heyday of the novel, the 19th century: *Crime and Punishment* by Dostoevsky, *Madame Bovary* by Flaubert, *Wuthering Heights* by Bronte, *Great Expectations* by Dickens, *Portrait of a Lady* by James. This is a course for people who love to read.

*Literature***HU 415 A****Modern Poetry**

3 credits, 3 hours

Reading and interpreting major American and European poets of the late nineteenth and early twentieth centuries, such as Yeats, Eliot, Williams, Stevens, Rilke, and Montale. Attention is given to understanding each poet's style and its evolution. Aesthetic theory and the function of poetry as a social force in the modern world are also discussed.

*Literature***HU 415 B****Contemporary Poetry**

3 credits, 3 hours

Beginning with the Beats, the major schools of contemporary poetic practice such as the deep image, language/action, confessional poetry, new formalism and projectivism are addressed. The effects of feminism, sexual orientation and racial identity on contemporary poetry are also examined.

*Literature***HU 416 A****Contemporary Novel**

3 credits, 3 hours

A range of contemporary novels from writers who have made an impact since the 1970s. Issues of form and style, the relationship of the contemporary novel with the past, and the nature of narrative are addressed.

*Literature***HU 417****Art of Song Lyric**

3 credits, 3 hours

A study of how contemporary song lyrics developed from the tradition of lyric poetry and folk ballads. Line-by-line analysis of famous lyric poems from literary history will be conducted. Popular songs of the past fifty years are used in the discussion of the problems and challenges of putting words to music, with special attention paid to Bob Dylan. Other artists include Billie Holiday, Simon and Garfunkel, the Mamas and the Papas, the Rolling Stones, Led Zeppelin, and Stevie Wonder. There is a substantial writing requirement: students may elect to study poetry, librettos, or song lyrics or to write original song lyrics of their own.

*Literature***HU 419****American Modernists**

3 credits, 3 hours

In reading and discussing key works of three American novelists—Fitzgerald, Hemingway, and Faulkner—the student considers to what extent and how they reflect such modernist concerns as style, language, narrative point of view, myth, psychology, and history. In addition, students lead discussions of selected short fiction by Hemingway and Faulkner supported by research into criticism conducted at a major research library, and finish the course with an essay on one additional major work by the writers studied.

Literature

HU 420**Major Writers**

3 credits, 3 hours

Focuses on the life and work of a single important writer. Among the authors who have received this intense examination have been James Joyce, Samuel Beckett, and Emily Dickinson.

*Literature***HU 421****On the Nature of Poetry and Art**

3 credits, 3 hours

An exploratory course on the nature of poetry and art in which a variety of texts will be used—literature, philosophy, art, letters, criticism. We contend with some major figures, including Wallace Stevens, Rilke, Eliot, Giacometti, Monet, and Van Gogh. Contemporary artists such as Sidney Goodman, Warren Rohrer, Ray Metzger, and Tom Chimes are discussed; some may themselves join in our discussion.

*Literature***HU 422****American Politics and Culture:****1945-1975**

3 credits, 3 hours

The interaction of politics and culture from 1945 until 1975. Course materials include fiction, film, poetry and journalism.

*Social Science***HU 423****Literature in Opera of 20th Century**

3 credits, 3 hours

A study of 20th-century opera's treatment of major literature.

*Literature***HU 424****Latin American Literature**

3 credits, 3 hours

Latin American literature has had tremendous influence not only upon post-war European and American literature but upon other arts as well. Examines the major exponents of Latin American literature. Traces the origins of style and shows how Latin Americans began both to define themselves and to understand their landscape through literature. The focus is on the writers of the so-called "boom" who managed to assimilate the tradition and be completely new and original.

*Literature***HU 428****Portraits of the Artist**

3 credits, 3 hours

Primarily a literature course, with excursions into the visual and musical arts. Explores the ways some major artists investigate, in their art, what it is to be an artist. Readings/viewings will include: novels by James Joyce, Virginia Woolf, and Don DeLillo; plays by Samuel Beckett, Sam Shepard, and Stephen Sondheim; plus stories, poems, paintings, and photographs by various artists; and a film by Federico Fellini.

*Literature***HU 440****Wagner and the Ring Cycle**

3 credits, 3 hours

A detailed examination of Richard Wagner's gigantic four-opera cycle of music dramas, *The Ring of the Nibelungen*, a crowning achievement of Romanticism. Wagner's goal of combining all the arts remains a fundamental inspiration in film, theater, and performance art today. No previous musical training or knowledge is assumed.

*Humanities***HU 442****Abstract Expressionism**

3 credits, 3 hours

Abstract Expressionism was the most important movement in post-WW II American art. This course surveys its origins, accomplishments, and decline.

*Humanities/Art History***HU 448 A****American Art Since 1945**

3 credits, 3 hours

In 1945, World War II ended and the focus of modern art shifted from Paris to New York City. The course begins with Abstract Expressionism; studies other major American styles, such as pop art and minimalism; and concludes with postmodernist developments such as performance and decoration by artists.

*Humanities/Art History***HU 448 B****European Art Since 1945**

3 credits, 3 hours

Art since World War II has been dominated by the New York market and by the issue of abstraction; in Europe, however, artists continued to use the human figure as a vehicle for social and ethical concerns, and in the last ten years their engagement has become a model for younger artists in both Europe and America. The course examines crafts and book arts as well as fine arts; it also makes use of plays and films.

*Humanities/Art History***HU 449****Diaghilev and the Ballet Russes**

3 credits, 3 hours

Investigates the role of the impresario Serge Diaghilev and his Ballet Russes in both shaping and echoing the course of the artistic revolution in Paris from 1909-1929. The Ballet Russes existed for only twenty years, but in that brief period it transformed ballet into a vital art, creating such vanguard pieces as *Firebird*, *Petrouchka* and *L'Après-Midi d'un Faune* and brought to dance the riches of other arts as it forged partnerships between the most important composers, painters and poets of the day. Special emphasis is placed on the interrelationships between various artists, composers, choreographers and writers.

*Humanities***HU 450****Arts of India**

3 credits, 3 hours

Painting, sculpture, and architecture from the Indus Valley civilization of the second millennium B.C. through the different periods of Buddhist, Hindu, and Islamic dominance to the Rajput painting of the 18th century A.D. The different art styles are related to their historical, religious, and social background.

*Humanities***HU 451****Arts of Islam**

3 credits, 3 hours

Architecture, architectural decoration, calligraphy, book illustration, textile, and ceramic art of the Middle Eastern countries from the beginning of the Islamic era (seventh to 18th centuries A.D.). A study of the impact of Islamic religion on the character of Islamic art and architecture and various regional styles within this unified visual mode of expression. From time to time Islamic and Christian cultures are compared to understand better their similarities and differences.

*Humanities***HU 452****Topics in Design**

3 credits, 3 hours

Topics vary from aesthetic issues such as the significance of organic form to social issues such as influence of design on social change and the impact of design on the natural environment. The areas of design studied also varies from tools, furniture and electronics to machinery, transportation and the design of the community.

Humanities/Art History

HU 453**Arts of Japan**

3 credits, 3 hours

Painting, sculpture, architecture, and minor arts of Japan from the Neolithic period to the 18th century A.D. The emergence and the development of a unique national style from an art world dominated by Chinese influence. The development of painting from the medieval Yamato-e narrative scrolls through the 15th century. The evolution of various architectural styles from the great Buddhist temples of the seventh century to the majestic castles of the 17th century. In sculpture and pottery, the technical improvements and the change of aesthetic values from the Jomon and Yayoi phases to the porcelains of the 17th century are analyzed. A brief historical and social background of Japan accompanies the study of the various art styles. Special attention is given to the influence of Zen Buddhism on Japanese culture.

*Humanities***HU 456****Major Artists**

3 credits, 3 hours

Concentrates on the work of a single artist or a group of artists. Among the artists who have come under this intense investigation have been Donatello, Michelangelo, Rembrandt, and Picasso; others may be chosen in the future.

*Humanities***HU 462****American Social Values**

3 credits, 3 hours

The moral foundation of American culture. Examines the primary American value orientations—equality and individualism—and compares them with those of other societies, considers their relations to religion and political ideologies and assesses their influence on contemporary social issues like moral decline and tolerance of differences.

*Social Sciences***HU 463****Middle Eastern Arts and Culture**

3 credits, 3 hours

An introduction to the arts and culture of the Middle East through the perspective of anthropology and art history. Examines design, symbols, and techniques of Middle Eastern art, particularly painting, architecture, ceramics, glassware, textiles, and metal work. These arts are examined in their social, cultural, and historical context, which includes the role of the artist and craftsman in Middle Eastern society, the influence of Islam on ritual and symbol, the influence of environment on materials and architecture, urban-rural traditions, trade patterns and market organization, and diffusion of design and materials.

*Social Science***HU 464****The Holocaust**

3 credits, 3 hours

The Holocaust is a watershed event in modern history. This traumatic episode left indelible marks on Western society. It was caused by factors that still exist in the world. Examines the history that led to the Holocaust, and attempts to understand what happened and what meaning it has for us today.

*Social Science***HU 466, HU 467****Comparative Religion I, II**

3 credits, 3 hours

A study of the world's major religions through their historical development, beliefs, sacred literature, and the works of contemporary writers. The first semester is concerned with Eastern religions such as Hinduism, Buddhism, and Taoism; the second semester deals with Judaism, Christianity, and Islam.

*Social Science***HU 474****Contemporary Philosophy**

3 credits, 3 hours

An examination of some of the problems occupying today's philosophers and the strategies they have devised in approaching them.

*Humanities***HU 475****Freud and Mahler**

3 credits, 3 hours

This course examines and discusses the theories of Sigmund Freud. All basic areas will be included, beginning with his work on dreams (c. 1890), aspects of psychoanalysis, the nature of the person, and his rather pessimistic attitude regarding the prospects for the survival of the human species. The class will also listen to the work of the great Viennese composer Gustav Mahler. Freud and Mahler were not only contemporaries and soul mates, but Mahler saw Freud as a therapist, in what has since become a famous session.

*Humanities***HU 478****Aesthetics Seminar**

3 credits, 3 hours

Advanced philosophic problems related to works of art and discourse about works of art. Students review the analytic method of philosophic inquiry and discuss the philosophy of Wittgenstein and other 20th-century philosophers.

*Humanities***HU 480****Psychology of Creativity**

3 credits, 3 hours

The problems involved in defining and attempting to measure creativity. The course is developmentally oriented, focusing on relationships between creativity and normal growth and development, and intelligence and personality. Problems that the artist encounters with productivity are explored, as well as the values of society toward creativity and the artist.

*Prerequisite: One course in psychology.**Social Science***HU 481 A/B****Physics**

3 credits, 3 hours

An introductory college physics course. The first semester covers kinematics, dynamics, energy, structural analysis, and waves; the second semester concentrates on a study of light, electricity, and magnetism. Both semesters include frequent references to architecture, design, and the fine arts.

*Competence in algebra is required.**Science/Math*

HU 483
Theories of Personality

3 credits, 3 hours

Introduces the study of personality and how patterns of behavior, interaction, perception and response are understood by a broad variety of theorists. Questions of nature versus nurture, whether the past impacts the present, and what defines mental health are discussed.

Psychodynamic, cognitive, humanistic and behavioral approaches are compared and contrasted.

Prerequisite: Two psychology courses.

Social Science

HU 484
Educational Psychology

3 credits, 3 hours

An introduction to educational psychology for potential educators. The basic principles of learning theory and education are presented and critically examined. Using a psychosocial orientation, the developmental stages of the human life cycle are explored, as well as the needs of a variety of special populations, e.g. those with learning disabilities or physical disabilities. Considerable attention is given to increasing awareness and understanding of communication, group dynamics and organizational behavior.

Social Science

HU 492
Vienna and Berlin: 1890-1925

3 credits, 3 hours

At the beginning of the 20th century, Vienna and Berlin were important centers during one of the richest periods in the cultural and artistic history of the Western world. Much of the science and art of this century was given its focus and thrust by the men of genius working in these two cities. In this course, students examine the works of Einstein, Freud, Mahler, Schoenberg, Wittgenstein, Kafka, and the German Expressionists. An interdisciplinary course involving the visual, musical, and literary arts, as well as philosophy.

Humanities

HU 495
Dante in the Modern World

3 credits, 3 hours

Dante's Divine Comedy has been highly influential on art, music and drama from its own time to the present. The shaping power of the poet's journey in his search for answers to ultimate questions, his quest for order and its reflection in his art continue to inspire reactions from fellow artists. The course considers a number of works reflecting this influence in several media. Concentration is on the Inferno, but consideration of Paradiso and Purgatorio may also be included.

Literature

HU 497
Women and Sex Roles

3 credits, 3 hours

An introduction to the history of women and to theories of gender. An interdisciplinary course combining history, literature, and the visual arts. Slide lectures on images of woman in art, myth, and religion, from ancient times to modern. Economic and historical factors affecting how women have lived. Definitions of masculinity and femininity. The nature-nurture debate over hormonal differences.

Literature

HU 999
Independent Study

3 credits, 3 hours

Independent study considers a particular issue of interest to the student and one or more faculty, which is not covered, in a regular course. Prior approval by the Director of Liberal Arts is required.

Industrial Design

ID 113
Freshman ID

1.5 credits, 3 hours

This course introduces Foundation students to the issues surrounding the industrial design profession and highlights its importance in informing culture and shaping the way we live. The fundamental skills required to support the process of concept ideation, design development, and presentation of products and furniture are introduced through in-class exercises, lectures by visiting professionals, and direct involvement in relevant activities within the Industrial Design department itself.

ID 200 A/B
Studio 1: Projects Studio

3 credits, 6 hours

Formal introduction to the conceptual and practical understanding of design and three-dimensional problem-solving processes. This studio provides focused fundamental design instruction and integrated experiences covering a wide range of subjects including the tools, processes, and languages of design. Emphasis is on the development of three-dimensional modelmaking skills, problem solving, creative thinking, and their application to problems of design.

Prerequisite: Completion of the Foundation program or permission of the instructor by portfolio review.

ID 214
Materials and Processes Seminar

3 credits, 3 hours

A hands-on seminar course introducing the student to the nature of materials used in industrial products and the various processes by which they are formed. Films, lectures, and field trips familiarize students with traditional processing of wood, metal, and plastic materials as well as emerging developments in advanced fabrication processes such as injection molding, laser cutting, and stereolithography. Emphasis is on the study of material characteristics and the appropriate use of manufacturing methods. The course includes an introduction to technical information, research, design specification writing, and professional communications.

Prerequisite: Completion of the Foundation program or permission of the instructor by portfolio review.

ID 220 A/B**Studio 2: Techniques**

3 credits, 6 hours

This studio will assist the student in acquiring essential two- and three-dimensional representational skills to support the process of design, including conceptualization, production, and presentation. It is taught in a collaborative manner; the instructors conduct projects individually or as a team in order to provide instruction and experiences over a wide range of subjects, including the tools, processes, and languages of conceptual drawing and modeling, rendering and detailing, using both the computer and traditional media as a means to assist design and control production. Students learn to apply these techniques to design problems addressed in ID 200 A/B.

Prerequisite: Completion of the Foundation program or permission of the instructor by portfolio review.

ID 290**Design Issues Seminar**

3 credits, 3 hours

Designed to assist the student in developing an understanding of the major issues of design in modern society. Discussions range from issues such as the ecological responsibility of designers to the contributions of individual designers and design organizations throughout the history of the discipline. Assignments include research and demonstration projects that explore ideas and illuminate ethical, practical, and moral issues with which designers should be concerned. Students prepare information and present their views on issues through written, oral, and visual means.

Prerequisite: Completion of the Foundation program or permission of the instructor by portfolio review.

ID 300 A/B**Studio 3: Projects Studio**

3 credits, 6 hours

The first semester introduces problems of design from a highly conceptual point of view with an emphasis on user interface, information technology, and areas of use. In the second semester, the students apply this humanistic understanding to develop more complex products involving mechanical technology and systems. Emphasis is on the ability to apply the process of design to both hypothetical and real problems while developing an appreciation of meaningful form and the appropriate use of technology to meet human needs. Students discover relevant knowledge and apply it to practical problems of design—many brought to the studio by industry. Visiting experts also bring knowledge of current design, marketing, and manufacturing practices into studio projects organized to explore the nature of different product types in different industries.

Prerequisites: ID 200 B, ID 220 B, and ID 290.

ID 312**Architectonics**

3 credits, 6 hours

Visual principles for structuring and ordering architectural space. Introduction to formal issues as applied to interior installations and exhibition design will be developed through drawing, model-building skills, and other representational means such as computer-aided drafting. This course will develop concepts through analytical studies of objects/spaces and will culminate in an actual built/alterd environment.

ID 320 A/B**Studio 4: Techniques**

3 credits, 6 hours

Assists the student in developing graphic communication skills using computational media and applying these skills to both two- and three-dimensional images and presentations. The student is taught to conceptualize, develop, detail, present and communicate design ideas through graphic design, computer imaging, three-dimensional computer modeling, basic animation, and interactive design presentation. The first semester focuses on integrating graphic software and the development of printed presentations. The second semester focuses on the development of interactive digital presentations.

Prerequisites: ID 200 B, ID 220 B, and ID 290.

ID 326**Human Factors Seminar**

3 credits, 3 hours

The object of this research-intensive course is to develop the ability to apply technology effectively to meet human needs through the integration of human engineering principles in the design of products and equipment. Human anatomy, anthropometrics, and the strength of body components are considered, as are sensory systems, human perception, and psychology. Lectures are complemented by laboratory experiments designed to teach students methods of testing and evaluating their own product design concepts in human terms. Concepts of scientific writing and reporting are demonstrated through the documentation of coursework.

Prerequisites: ID 300 A, ID 214, ID 320 A, and ID 327.

ID 327**Design Semantics Seminar**

3 credits, 3 hours

This seminar addresses design as a languaging process of social interaction. Semantic principles and design vocabulary are introduced through lectures, weekly readings, discussions, and exercises. Students work on individual as well as team-based projects to increase the competence of translating these ideas, concepts, and principles into design practices, applying replicable design methods towards proposing particular products whose meanings matter and whose use is dominated by facets of human understanding.

Prerequisites: ID 200 B, ID 220 B, and ID 290.

ID 400 A/B

Studio 5: Projects Studio

3 credits, 6 hours

In these senior design studio courses, the curriculum focuses on a highly critical and responsible position in formulating new directions into product realization.

Students are encouraged through critical discourse and research on historical and contemporary cultural shifts to formulate their own ideology. Investigations into the social, ergonomic and ecological consequences of product development are followed by a specific program of context, abstractions and conceptual studies, physical and material experimentation, and the research of techniques of construction. Development of manual skills, highly communicative design drawings, sketch models, computer modeling, prototypes, and one-off objects are all involved in the process.

Industry-sponsored projects of international caliber give opportunities for “client interaction” from initial contact and proposals to final presentations of projects. One semester is dedicated to production furniture design for the new domesticity. The other semester is dedicated to product design. A highly academic and theoretical thesis project runs simultaneously with a highly pragmatic product development studio.

Prerequisites: ID 300 B, ID 320 B, ID 326, and ID 327.

ID 420 A/B

Studio 6: Professional Communication

3 credits, 6 hours

Refines the students’ written, verbal, and visual presentation skills and assists them in developing communication materials for their senior theses and industry sponsored projects. Intensive group critique of individual presentations prepared outside of class. Students develop self-promotion, presentation, and correspondence materials utilizing service bureaus and contemporary technologies such as digital files, fax and the World Wide Web to prepare and transmit this information.

Prerequisites: ID 300 B, ID 320 B, ID 326, and ID 327.

ID 490 A

Design Theory Seminar

3 credits, 3 hours

In this industrial design seminar, students will investigate advanced design philosophies, issues, and pedagogy, from a historic as well as contemporary international design context. Students study various definitions of design, explore design theories and issues, and consider theoretical relationships with other applied arts.

Prerequisites: ID 300 B, ID 320 B, ID 326, and ID 327.

ID 490 B

Design Practice Seminar

3 credits, 3 hours

Exposes the student to industrial design professional practice through discussion, lectures, and research. The following subjects are addressed:

1. Running a practice
2. Legalities and contracts
3. Publications
4. Exhibiting
5. Client interaction
6. Portfolio

Visitors represent a broad spectrum of the design community from across the United States, including design shop owners, design curators from galleries or museums, industrial design entrepreneurs, and copyright lawyers.

Prerequisites: ID 300 B, ID 320 B, ID 326, and ID 327.

Master of Industrial Design

ID 600

3 credits, 3 hours

Design Seminar: Concepts and Contexts

A seminar devoted to examining the shift in cultural, technological, material, and professional landscapes that a graduate design candidate must navigate. Through readings, presentations, and discussions, students explore how these evolved contexts are changing the nature of design practice and thinking. Special emphasis is placed on developing key concepts and ideas that inform the work that the students undertake throughout their program. The seminar works in parallel with the studio course; topics and themes covered in the seminar are germane to the studio projects.

With permission of instructor.

ID 601, ID 602

Graduate Design Studio

6 credits, 6 hours

The major multidisciplinary studio where design ideology, process, development, and production are emphasized through the integration of critical issues that inform the design of products, systems, and environments. Issues discussed and studied are: human experience and lifestyles; cultural and political issues; ergonomics; poetics; semantics; interactivity; imagery and form. The design process considers the above issues in the formulation of a design program; conceptual and abstract studies; physical and material investigations; simulated and physical representation; and the application of manufacturing processes.

Corequisite: ID 600.

ID 620

Advanced Design Methods

3 credits, 3 hours

As a complement to the studio course (ID 601), this course helps to develop methodologies for critical social cultural analysis, strategies for design research, and the means for documenting that research and analysis. Students develop a common design process that provides the foundation for all subsequent MiD work. The emphasis is on clear and convincing communication, a skill that is increasingly critical to designers as they work more and more with those outside of their own disciplines. Content for the course work comes directly from the studio projects themselves.

Co-requisite: ID 601.

ID 625**Advanced Computer Applications**

3 credits, 3 hours

A laboratory/practicum in the use of advanced computing capabilities with emphasis on three-dimensional computer modeling, rendering, animation, and human figure modeling to evaluate and present design solutions with attention to collaborative design support systems. *With permission of instructor.*

ID 627**Human Factors: Interactivity**

3 credits, 3 hours

A seminar course, which addresses human behavior through the interaction with manufactured objects, environments and systems, and the ergonomic, functional, informational, aesthetic, and safety requirements, encountered in the design of these products for human use. *With permission of instructor.*

ID 700**ID Seminar: Professional Development**

3 credits, 3 hours

A professional seminar/workshop, which addresses the individual career interests of each degree candidate, especially as they relate to the student's thesis project. The product of this course is the formulation of a career plan and objectives tailored to each candidate, and the development of a portfolio, resumé, and other documentation targeted toward the practical application of the candidate's knowledge and skill.

Prerequisites: ID 710.

ID 710, ID 711**Advanced Project Tutorial I, II**

6 credits, 6 hours

Primary studio/practicums in which design concepts are explored and skills, techniques, tools, and products are developed, demonstrated, and tested related to the thesis. Individual weekly meetings are scheduled with faculty and with outside advisors as dictated by thesis project objectives and sponsorship. A faculty-monitored educational practicum in a professional or industry setting may be arranged to fulfill preplanned project and career objectives.

Prerequisite: ID 602.

ID 749**Masters Thesis Documentation**

6 credits, 6 hours

A tutorial providing the opportunity for individual candidates to develop and present their theses in a manner which directly reflects their career objectives. The thesis project and document must exhibit an in-depth exploration of an approved topic, which addresses an area of importance to the Industrial Design field and contributes to the body of knowledge pertaining to that area. It may be carried out under industry sponsorship, as part of a research project, or independently based.

Prerequisite: ID 602.

IN 440**Design Internship**

3 credits, 90 hours/semester

Open to Graphic Design, Illustration and Industrial Design majors only.

Illustration

IL 100**Foundation Illustration**

1.5 credits, 3 hours

Within the context of the illustration assignments, students are introduced to a variety of media, methods, styles, and techniques used to create both black and white, and color illustrations. Includes conceptual, perceptual, and technical problems. The development of narrative skills, logical steps to problem solving, research, and creative thinking will also be covered.

IL 200 A/B**Pictorial Foundation**

3 credits, 6 hours

Introduction to drawing and painting skills as they relate to illustration. Objective visual perception, clarity in drawing, and technical facility are stressed. Students are exposed to visual communications, strategies, and design concepts through exposure to art history and the field of contemporary illustration.

Prerequisite: FP 100 B.

IL 202 A/B**Figure Anatomy**

3 credits, 2 hours (lecture),

3 hours (drawing lab)

Focus on the investigation and application of line, plane, mass, light and shade, shadow, perspective, anatomy, and proportion as they relate to figure drawing. Weekly sessions include a lecture, demonstrations from the skeleton, and drawing from life.

Prerequisite: FP 100 B.

IL 204**Typography**

3 credits, 6 hours

Beginning studies in the form, use, nomenclature, and history of typography. Individual letters, word formations, text arrangements, type combined with imagery, and the application of type to simple communication exercises will be addressed. Use of Macintosh computer for generating type and industry accepted software will be used.

Prerequisite: FP 120 B.

IL 205**Drawing for Animators**

3 credits, 6 hours

Focuses on introducing and developing the skills and disciplines needed for good figurative animation drawing. The primary issues of anatomical figure drawing are covered with a strong emphasis on the structure and solidity of the figure, good proportions and specific movement and gesture as they relate to the model. Topics also covered: two-dimensional versus three-dimensional ways of translating form; how perspective and viewpoint are used with the figure and their affect on scale; exaggerated foreshortening techniques; diagrammatic and expressive line quality; facial expressions; hand and foot studies; capturing movement through gesture; and introduction to animal drawing for animation.

*Prerequisite: FP 100 B.***IL 300 A/B****Illustration Methods**

3 credits, 6 hours

The development of narrative and conceptual imagery, pictorial illusion, space, and their combined potential for communication. Procedures focus on developing visual awareness, personal imagery, and conceptual directions. Direct drawing situations and photographic reference (existing or student-produced) also serves as source material for pictorial development. Various media and technical procedures are explored. The history of the Golden Age of American Illustration is covered. Assignments and lectures focus on the requirements of applied illustration.

*Prerequisite: IL 200 B.***IL 301****Design Methods**

3 credits, 6 hours

Within the context of design/illustration projects, a basic understanding of how artwork is reproduced in commercial print media. Emphasis is on the relationship between electronic media and production techniques. Specific programs utilized include: QuarkXpress, Adobe Illustrator and Adobe PhotoShop.

*Prerequisite: IL 204.***IL 302****Figurative Communication**

3 credits, 6 hours

Emphasis is on working from life. The course focuses on the use of the figure and or still life objects to communicate concepts in the figurative context. Drawing and painting media are explored.

*Prerequisite: IL 202 B.***IL 303****Figure Utilization**

3 credits, 6 hours

Studies of the figure in narrative contexts are explored, as is work from single and grouped models, nude and costumed. Concentration on developing compositions and concepts from different and often combined resources. Drawing and painting techniques are utilized.

*Prerequisite: IL 302.***IL 304****Sequential Format**

3 credits, 6 hours

Course focuses on sequential formats. Potential areas of inquiry include brochures, direct-mail pieces, simple animations, slide presentations, multi-page spreads, and identity programs.

*Prerequisite: IL 301.***IL 310****Children's Book Illustration**

3 credits, 6 hours

The design and illustration of children's books. Emphasis on the stages of development of a book from manuscript through dummy design to finished art. Professional practice, and working with editors and art directors are discussed. Students become familiar with the work of past and present book illustration and design.

*Prerequisite: FP 100 B, Juniors and Seniors preferred.***IL 400 A/B****Illustration**

3 credits, 6 hours

Assignments revolve around specific areas of illustration-advertising, book, documentary, editorial, and institutional. Emphasis is on solutions, both practical and relevant, and the type and quality of finish for professional needs and demands. A senior thesis project (Ely Competition) is incorporated in the fall/spring semesters.

*Prerequisite: IL 300 B.***IL 402****Communication Workshop**

1.5 credits, 3 hours

Structured as a design studio, the workshop brings Graphic Design and Illustration majors and their respective faculty together to produce posters for School of Theater Arts productions. Students are challenged with real life, professional design studio experiences: working with a client on a deadline from concept and design through production in the University's Borowsky Center for Publication Arts.

*Junior and Senior Graphic Design and Illustration majors only; approved by faculty advisors.***IL 403 A/B****Senior Portfolio**

3 credits, 6 hours

Development of a portfolio based on the student's personal interests, abilities and target markets. Students focus on a freelance or studio orientation and develop over the year a working portfolio for presentation at the end of the spring term. In addition to the portfolio, the course offers instruction in marketing and promotion, business practices and procedures, resumé writing, taxes, and small business requirements as they relate to artists. The course culminates in The University of the Arts' Portfolio Day at the Society of Illustrators in New York at the end of the semester.

*Prerequisite: IL 300 B.**Corequisite: IL 400 A/B.***IL 404****Illustration Workshop: Personal****Viewpoint**

3 credits, 6 hours

This special elective course is offered by the Illustration Department for qualified Junior and Senior Illustration majors. The Department invites three of America's most accomplished illustrators to share their talent, insights, and expertise by finding and emphasizing the personal conceptual viewpoint of each student. The goal is to meld that identity with each student's developing technique to create the greater vision of the artist through illustration as a self-expressive art form. Each of the three faculty presents their work and answers questions in an open forum and then teaches an intensive four-week long part of the course. The artists give lectures, technical demonstrations, and studio assignments and students work through a demanding process to produce finished illustrations. This flexible curriculum also allows for timely illustration issues to be covered as they develop in the field.

*Prerequisite: IL 300 A, Junior and Senior**Illustration majors only; by portfolio review.***IN 440****Design Internship**

3 credits, 90 hours/semester

Open to Graphic Design, Illustration and Industrial Design majors only.

Internships

Internships are a valuable part of a student's academic experience. By reinforcing and expanding classroom theory and practice, internships enable students to test career choices and gain a greater understanding of the workplace through this initial entry into the professional world. The ultimate goal of the internship is to assist students in testing and expanding their professional skills and knowledge and enabling them to make informed career decisions.

CM 499

Communication Internship

1.5 credits, 90 hours/semester

Open to Communication majors only.

IN 440

Design Internship

3 credits, 90 hours/semester

Open to Graphic Design, Illustration and Industrial Design majors only.

IN 449

Crafts/Fine Arts Internship

3 credits, 90 hours/semester

Open to Crafts and Fine Arts majors only.

MM 499

Multimedia Internship

3 credits, 90 hours/semester

Open to Multimedia Majors only.

MS 759

Graduate Museum Internship

3 credits, 90 hours/semester

Open to Museum Studies majors only.

MU 620/621

Graduate Professional Internship

1 credit, 1 hour/semester

Open to Music majors only.

PF 499

Media Arts Internship

3 credits, 90 hours/semester

Open to Media Arts majors only.

TH 449

Theater Arts Internship

3-15 credits, 90 hours/semester

Open to Theater Arts majors only.

WM 499 Writing for Film and Television Internship

3 credits, 90-450 hours/semester

Open to Writing for Film and Television majors only.

Master of Fine Arts in Ceramics, Painting, or Sculpture

Each summer session will begin with a detailed review of the student's previous work, assessing progress, addressing problems, and planning the summer's work. Ongoing individual meetings with the studio mentor will be augmented by group critiques at the beginning, middle, and end of the summer session and by occasional group or individual critiques with visiting artists. Each summer's course concludes with planning for work to be continued on an independent study basis during the academic year. Independent studio work is assessed at weekend critiques held at periodic intervals and at the end of the fall and spring semesters.

The following courses are open to students in the summer MFA program only.

CR 610

PT 610

SC 610

Major Studio I

6 credits, 10 hours

Evaluation of the student's artistic involvement, projecting and testing options for the direction of the student's graduate work.

CR 611

PT 611

SC 611

Major Studio II

6 credits, 10 hours

Further exploration of the options, with increased awareness of theoretical issues and personal vision. Greater focus in the student's work, with a view to completing the personal repertoire of skills and expression in the medium needed to undertake a thesis project.

Prerequisites: CR 610, PT 610, SC 610

CR 710

PT 710

SC 710

Major Studio III

6 credits, 10 hours

Planning and initiation of a sustained body of mature work to be presented in a thesis exhibition during the following summer.

Prerequisites: CR 611, PT 611, SC 611

FA 610

Studio Topics

3 credits, 5 hours repeatable

Brings together students from each of the major disciplines to explore studio issues common to all visual arts.

FA 611

Graduate Drawing

3 credits, 5 hours

Advanced studio develops and expands the student's visual language and skills while challenging their conceptual approach to drawing by examining and applying the use of materials and methods having historic and cultural origins.

Open to all CAD graduate students upon portfolio approval.

FA 612

Professional Practices

3 credits, 5 hours

Designed to familiarize students with methods, practices, and professional standards in preparation for the thesis exhibition and eventual entry into the visual arts professions.

Prerequisites: FA 610, FA 611

FA 691, FA 692

Independent Studio I, II in

Ceramics, Painting, or Sculpture

Winter/Summer Critique

3 credits per semester, 5 hours

The Independent Studio is intended to assist the student in establishing independent production in their major discipline while acquiring the ability to integrate studio production with the demands of off-campus life. At the conclusion of Summer I and, subsequently, Winter Critique I, the student and faculty mentor agree on a plan of work to be pursued during the off-campus semester which will be a continuation of work begun in the previous semester. The student is required to propose a direction for his/her investigations and to have access to off-campus studio space within which to carry out the proposal. Enrollment in the Independent Studio requires a commitment of 150 hours, equivalent to 10 hours of studio activity per week during the 15-week off-campus semester. The studio mentor meets with the student five times during the semester at three-week intervals, reviewing the student's progress for a one to two hour session. The first meeting is a group meeting held on campus and the next three are held as individual critiques at the student's studio. One meeting may take place at the mentor's studio. The last meeting is the final critique of the semester, which takes place at the Winter Critique held at the University.

Corequisite: FA 695, FA 696.

FA 695, FA 696**Independent Writing Project I, II**

1.5 credits, 3 hours

Informs the student's on-going Independent Studio investigations undertaken during the fall and spring off-campus semesters. The student proposes an area of research intended as a continued examination of topics introduced during the previous summer seminars, Structure and Metaphor or Art and Society. The student is encouraged to explore through writing the range of issues emanating from seminar reading and discussion and the relationship of these external influences to the development of themes and directions being explored in the studio work.

Corequisite: FA 691, FA 692.

FA 781, FA 782**Thesis Writing Project I, II**

1.5 credits, 3 hours

Fall and spring off-campus semesters. Research for the Thesis Writing Project informs the student's second-year independent studio activity, which focuses on identifying and developing potential directions for the thesis exhibition and written thesis. The student considers issues raised during the previous summer's seminar that are particularly relevant to the more focused direction of their studio work. The student independently formulates a proposal and bibliography for a formal paper to be based upon the more developed direction of their work. The range of issues considered for further investigation may include aesthetic, conceptual, technical, or visual culture issues as well as the relationship of the major work to other disciplines.

Corequisite: FA 783, FA 794.

FA 793**Thesis Preparation I**

3 credits, 5 hours

Following the successful completion of Summer II and the MFA Candidacy Review, the student is declared a degree candidate and may begin independently producing a body of work intended for eventual presentation in the thesis exhibition following completion of Summer III. In consultation with the studio mentor, the student submits Thesis Preparation Plan I, identifying and describing a direction of investigation to be undertaken during the fall semester. The student is expected to identify specific issues to be addressed: intended focus of the work, considerations of technique, materials, scale, location, etc. The student must propose a personal timetable for accomplishing the thesis and identify the sources that will be used in preparation for the exhibition. Enrollment in Thesis Preparation I and II requires a commitment of 150 hours, equivalent to 10 hours of studio activity per week during the 15-week off-campus semester.

Corequisite: FA 781.

FA 794**Thesis Preparation II**

3 credits, 5 hours

In consultation with the studio mentor, thesis candidates propose further development of directions begun in studio work the previous semester by submitting Thesis Preparation Plan II for the spring semester to the mentor.

Corequisite: FA 782.

FA 795**Thesis Exhibition**

6 credits, 10 hours

The MFA degree certifies that the artist has attained a high level of competence and independent judgment in the discipline and is qualified to stand with his/her mentors as a master artist. The thesis exhibition and accompanying written thesis are intended to serve as a demonstration of this mastery. During the final semester, criticism-based research is undertaken as a continuation of the summer seminar in Criticism and is intended to assist the MFA candidate in completing the written component of the thesis requirements.

GR 691**University Seminar:****Structure and Metaphor**

3 credits, 3 hours

An interdisciplinary seminar in which students from all graduate programs examine theoretical issues of structure and metaphor in relation to art and design. Topics include cognition and perception, meaning and representation, and systems of organization and expression.

(May be taken to satisfy Aesthetics and Art Criticism corequisites for the MAT program.)

Graduate students only.

GR 692**University Seminar: Art and Design in Society**

3 credits, 3 hours

An interdisciplinary seminar in which students from all graduate programs examine theoretical issues relating to the place of art and design in society. Topics include the social role of the artist/designer, public policy and the arts, issues of post-modernism, and aesthetic and ethical implications of emerging arts and communications technologies.

(May be taken to satisfy Sociology/Anthropology corequisites for the MAT program.)

Graduate students only.

GR 791**University Seminar: Criticism**

3 credits, 3 hours

An interdisciplinary seminar in which advanced graduate students further examine the nature of image-making and design with particular attention to the theories and applications of criticism.

Graduate students only.

Multimedia

MM 110, MM 111 **Visual Concepts I, II**

3 credits, 6 hours

The fall semester covers fundamental visual concepts including point, line, shape, composition, texture, color and image. Although non-digital techniques are occasionally used, the mastery of digital tools is a primary aspect. Exercises require students to develop a vocabulary for discussing their work while at the same time learning a basic set of software tools. The spring semester continues with an introduction to the visual concepts of typography, series, sequence and narrative.

Prerequisite: Open to non-majors with permission of the instructor.

MM 121 **Introduction to Interface Design**

3 credits, 3 hours

The software interface represents the focal point of user interaction with the various modes of multimedia communication. Readings by interface theorists will inform discussions on the evolution of the software interface, conceptual models, prototypes, interaction design, deliverables and basic concepts of human-computer interaction. Avenues for pursuing interactive media design in entertainment, publishing and education will also be addressed. Current technologies, including the trend from soft to hard interfaces are studied, in terms of their potential short- and long-term influence on communication and multimedia. Basic methods for rapid prototyping and testing are considered.

Prerequisite: Open to non-majors with permission of the instructor.

MM 130 **Information Concepts**

3 credits, 3 hours

Emphasis is on the importance of organizing and communicating information in a digital world. Students will acquire a basic understanding of how computers operate and communicate with each other, as well as an understanding of the evolution of the personal computer and the industries that have spun out of this technology. Student assignments include readings, database projects, and written analysis.

Prerequisite: Open to non-majors with permission of the instructor.

MM 150 **Collaboration and Spontaneity**

3 credits, 3 hours

Through a series of exercises, class discussions, and readings, explores what it means to work as part of a team. Students learn to develop environments in which the creative process is encouraged to unfold. The basic assumptions that affect the formation of collaborative groups, such as personal responsibility, authority relations, leadership issues, individual differences, competition, the development of norms, and the generation and uses of power are experienced, explicated, and examined. Students work within this collaborative environment to explore the connections between spontaneous verbal and nonverbal communications.

Open to non-majors with permission of the instructor.

MM 219 **Introduction to Multimedia**

3 credits, 6 hours

An introduction to the basic software environments for digital interactivity. After concentrating on creating nonlinear texts, students investigate the integration of other media elements. Subjects include the use of buttons, screen navigation, transitions, basic scripting, and controlling sound and video.

MM 221, MM 222 **Interactive Studio I, II**

3 credits, 6 hours

Concepts and practical applications of interactivity. The first semester focuses on creating interactive media in low bandwidth environments. Developed for HTML environments and their extensions for the World Wide Web. Interactive modes explored include, but are not limited to reading, play, and conversation. Comprised of both lectures and practical exercises. Individual creativity is stressed as well as the understanding and use of interactive devices in the communication of ideas. Both collaborative and individual exercises will be assigned. The second semester focuses on high bandwidth applications.

Prerequisite: MM 121 or permission of the instructor.

MM 223 **Interactive Narrative**

3 credits, 3 hours

Introduces students to new ways of thinking about interactivity and storytelling. Students analyze how the interactive structure of an experience creates narrative. Short readings discussed in class range from Surrealist Dada and Fluxus language games to the experimental literature of Joyce and Burroughs to the literary theories of Barthes and Eco. Students examine contemporary examples of interactive media such as CD-ROMs, role-playing games and Internet sites.

Prerequisite: Permission of the instructor.

MM 231 **Digital Storytelling**

3 credits, 6 hours

This class explores how visual and aural languages complement the verbal while providing instruction in the use of multimedia software. After collecting old photographs, movies, tape recordings, and meaningful objects, students create stories associated with them in digital form.

MM 271 **Survey of Multimedia**

3 credits, 3 hours

Examines the chronological evolution of digital technology and its inevitable application by the aesthetic community. Beginning with the development of digital technology in the mid-1940s, the course discusses the convergence of the scientific, military, and political environments that spawned the employment of digital technology, including the path that led to the digital dominance over analog. Includes the enhancement, exploitation and embracing of digital technology by the corporate and aesthetic communities, the invention of the personal computer and its ancillary products and the application of digital technologies in fields as diverse as medicine, communications, manufacturing, cognitive psychology, and in particular, the arts. Pioneers in all fields will be identified and examined.

Prerequisite: HU 103 B
Discipline History/Humanities

MM 310, MM 311
Multimedia Studio I, II

3 credits, 6 hours

The experience of producing complete multimedia works in a project-based environment. Lectures and meetings augment this studio course. Individual creativity is stressed as well as collaboration in the creation of works through individual and group projects. Assignments vary in scale, and focus on appropriate planning and information architecture, as well as acquisition and creation of content in various media. Programming environments used include, but are not limited to, HTML, Lingo, and Java Script. Previously introduced concepts and technology are re-explored with an emphasis on integration and effectiveness in the communication of the concept of the piece.

Prerequisite: MM 222 or MM 219, or permission of the instructor.

MM 320
Advanced Interface Seminar

3 credits, 3 hours

A seminar course that builds on MM 121 (Introduction to Interface Design). Focuses on the issues involved in creating user interfaces in today's development platforms (hardware, software, input devices, cell phones, etc.). Lectures, discussions, readings, research, and writing constitute the body of this course. In addition to current interface trends, the process of developing the interfaces of tomorrow is addressed.

Prerequisite: MM 222, or permission of the instructor.

MM 340
Interactive Programming

3 credits, 3 hours

Introductory programming dealing with creating interactive applications. The focus of this course will be on client and server side programming languages. Students will create applications in each of the languages taught. The Internet as a programmable environment is stressed. This is primarily a lecture course supplemented with practical introductory programming exercises and exams.

Prerequisite: MM 222, or permission of the instructor.

MM 350
Business Seminar

2 credits, 2 hours

A seminar that focuses on the professional implications of pursuing a career in multimedia's various industries. Taught by a guest lecturer. Lectures, discussions, readings, research, writings, and presentations constitute this course. Assignments include, the creation of both a vita and resumé in addition to a portfolio. Professional practice is stressed. Topics such as portfolio presentation, self-promotion, financials, interviewing, and firm research will be addressed.

Prerequisite: MM 310, or permission of the instructor.

MM 410, MM 411
Senior Studio I, II

4 credits, 8 hours

Studio courses that make use of all the students' previous instruction. Consists of a six-hour studio component and a two-hour critique component. One project completed each semester. Students will be prepared on the first day of each semester with a proposal that includes, but is not limited to a schedule, map, research, executive summary, and supporting documentation. Projects can be collaborative or individual. Students are encouraged to try both over the course of the year.

Prerequisites: MM 311, open only to majors.

MM 440
Innovative Interfaces

3 credits, 6 hours

The notion of digital environment transcends the concept of a computer, as we know it. These addresses and environments, although supported by digital technology, are non-computer-like in many respects. Building these environments calls for changes in the choice of interaction devices (using touch, voice, gestures, and possibly just user's intent as a basis for interaction), shape and size of computers (no boxes, but interactive surfaces), their location (floor, wall, pocket), as well as a change in content structure. Using cross-disciplinary data from cognitive and computer sciences and social psychology, the students in this research/studio course focus primarily on the design and development of innovative ways of interacting with digital technology.

Prerequisite: MM 222, or permission of the instructor.

MM 470, MM 471
Issues in Multimedia Seminar I, II

1.5 credits, 1.5 hours

These courses serve as vehicles for discussion of current topics in multimedia. Special attention is paid to the discussion of emerging technologies and criteria for evaluating their effectiveness, appropriate use, and potential. Ethical issues surrounding new media are discussed.

MM 472
Special Projects in Multimedia

3 credits, 3 hours

This seminar is designed to give students direct contact with their soon-to-be peers in the various multimedia industries. The multimedia industries that may be covered include but are not limited to: fine art, interface design, installation art, game design, and electronic music. Timely and relevant issues concerning the craft, thought and professional expectations of a multimedia artist/designer will be the content of this course. Topics related to the multimedia industries in general and the instructor's specific industry experience will be discussed. Readings, discussion, and a practical presentation or project will make up the body of this course.

Prerequisites: MM 350, open only to majors, or permission of the instructor.

MM 499
Multimedia Internship

3 credits, 90 hours/semester

Students are placed with regional companies to expose them to a real work environment in the fields of multimedia, web design and information.

Museum Studies

MS 501

Museum Seminar: the Museum

3 credits, 3 hours

Lecture/seminar course exploring the history, organization, and operation of the museum as a cultural/educational institution, an economic entity, and a management enterprise. Visiting lecturers bring a wide range of knowledge and practices from their respective institutions and consultancies to provide the student with insight into the differences between museums of different types, sizes, and missions. The course provides students with an overall understanding of the museum as an institution and an introduction to the many roles played by museum professionals.

Prerequisite: Upperclass undergraduate or graduate standing.

MS 502

Museum Seminar: The Exhibition

3 credits, 3 hours

Lecture/seminar course exploring the philosophy and history of museum exhibitions and the development of the museum exhibition form. Visiting lecturers bring a wide range of knowledge and practices from their respective professional disciplines and provide insight into museum exhibition practice. Provides students with an overall understanding of the role exhibitions can and do play in public institutions. Offered in the evening. Priority for enrollment is given to graduate students in the Museum Education, Museum Communication, and MEPD programs.

Prerequisite: Upperclass undergraduate or graduate standing.

MS 508

The Museum Audience

3 credits, 3 hours

Lecture course focusing on museum communications and learning, identifying the characteristics of the museum visitor, the ways in which visitors experience museum exhibitions, cognitive and affective behavior, the relationship of museum exhibitions and educational programming, and the impact of museum visitor studies on the planning and design of museum exhibitions and the environment.

Prerequisite: Upperclass undergraduate or graduate standing.

MS 510

Museum Education Practicum

3 credits, 3 hours

Develops the practiced insight and skills needed as a professional in a museum environment with all age groups. Provides opportunities for preliminary observations and experience with professional museum educators and directors. The seminar is conducted in conjunction with museum visits and visiting lecturers. Through this process, students study dynamic teaching techniques, which explore and interpret information, concepts, and cultural values of a museum collection. Hands-on techniques and experiences with curriculum development and methodology prepare students for research and internships.

MS 600

Museology

3 credits, 3 hours

Introduction to the social and cultural theory underlying museum practice. The museum is studied as a dynamic institution. Its structure and functions are examined in the context of political, economic, and social change. A seminar/lecture course, students study the writings of the founders of modern museum theory focusing on the development of museums and their service to the public, learning as a central focus of contemporary museums, and the shift from private to public support and responsibility for museums.

Prerequisite: Graduate standing, or admission to a Museum Studies program.

MS 601

Issues in Museums Seminar

3 credits, 3 hours

Presents and discusses current political and social issues, which may unexpectedly, sometimes problematically, affect museum practice, particularly in the public areas of exhibition, programming, and publications. Recent examples would include controversial exhibits, legal, gender, race, cultural and religious issues impacting museums; and the public right to participate in the museum experience as an active contributor. Museum scholars, specialists and university faculty offer in-depth examination of current topics. Students complete projects designed to develop professional ability to deal with emerging debates in the museum profession and the knowledge of the impact of politics and the mass culture on museum policies and practices.

Prerequisite: MS 600.

MS 602

Museum Governance: Legal Issues, Ethics and Museums

3 credits, 3 hours

Legal status of the museum and its obligations to the public, governance, staffing, policy-making as a nonprofit organization. Establishing collections policies, laws, regulations, conventions, and codes that affect acquisitions, deaccessions, loans and collections care. The case study method is used to examine the issues, the law and the decisions that affect today's museums. State, federal, and international legislation, common law, and the applications of administrative law in museums are examined. Examines the complex relations of museums and museum professionals with trustees, collectors, donors, dealers, outside interest groups, and artists.

Prerequisite: MS 600.

MS 610 A/B

Museum Exhibition Design Studio

6 credits, 12 hours

The primary vehicle for exploring and developing museum exhibition planning, design, project organization and presentation skills, and techniques.

Prerequisite: Admission to MEPD program.

MS 615

Educational Programming for Museums and Alternative Sites

3 credits, 3 hours

Prepares museum educators for the development of educational programs and plans for diverse types of museums and alternative learning sites. Exposes students to current issues and trends in museum education such as interdisciplinary and integrated learning, and issues of diversity. Methods of interpreting works of art, artifacts and collections are studied. Extensive "theory into practice" component provides students with the opportunity to apply theory to actual permanent collection and temporary exhibition projects at area museums.

Prerequisite: MS 508.

MS 619
Video, Film, and Technology for Museum Interpretation

3 credits, 3 hours

Students become familiar with important historical, philosophical, and site-based interpretive uses of media in museum settings through a practicum that includes analysis of media (video, film, and technology) in transferring knowledge and information in the museum environment. Relates the artistic, historical, and content to the techniques of a variety of moving image and multimedia approaches. Research, planning, supervision, outsourcing, and execution of media pieces for museum environments are explored.

Prerequisite: Admission to a Museum Studies program and computer literacy.

MS 620 A
Museum Graphics

1.5 credits, 3 hours

Writing, design, and production of museum graphic components. Graphic Design is defined as any visual information in museums that is two dimensional rather than three.

Corequisite: EM 211 or competence in computer desktop applications.

MS 620 B
Museum Lighting

1.5 credits, 3 hours

A lecture/demonstration/workshop course dealing with the use of lighting and color in the museum environment.

Prerequisite: Admission to a Museum Studies program, or MS 620 A.

MS 621
Publications, Public Relations, and Marketing

3 credits, 3 hours

Organizational principles and practices as they relate to the processes of public relations and museum communication (primarily print media). Topics include public relations, interpretive and informational publications, advertising, identity, audience development, and marketing. Addresses the use and creation of publications, marketing plans, institution and exhibition-based public relations, the creation of effective identity programs, and audience development through membership and outreach programs. In a workshop setting, students learn to create effective publications and print media, and discuss Web-based communication. Students work under the guidance of a university professor and visiting experts in the museum field.

Prerequisite: MS 620 A or equivalent experience.

MS 622
Media for Museum Communication

3 credits, 3 hours

Laboratory/workshop course on utilization of appropriate technological media, with emphasis on the creation of visitor interaction

Prerequisite: Admission to museum programs. Computer literacy, familiarity with Macintosh System 9 required.

MS 623 A
Exhibition Materials and Methods

1.5 credits, 3 hours

Demonstration/studio course directed at the problems of working with basic materials, methods, and tools of exhibition fabrication and study of the characteristics of these materials, methods, and tools.

Prerequisite: Admission to a Museum Studies program, or MS 620 A/B.

MS 623 B
Exhibition Materials and Methods

1.5 credits, 3 hours

Demonstration/studio course directed at the problems of exhibit production, the choice of materials and methods, suppliers of materials and services, and the use of CAD (computer-aided design).

Prerequisite: MS 623A.

MS 648
Graduate Museum Project

3 credits, 3 hours

Culminating research project concerning museum studies, management, and education.

The project is completed in one semester and includes the study of research in the field, a team project with the Museum Exhibition and Planning program, and an individual project related to the student's main area of interest within the museum profession. Provides preparatory research for the culminating museum internship (MS 658).

Pre/corequisites: MS 510, MS 622, MS 501, and MS 508 (except MEPD students).

MS 650
Development, Fundraising, and Grantsmanship

3 credits, 3 hours

Introduction to the organizational development principles as they relate to fundraising and grant writing process. Addresses the changing nature of funding for contemporary museums, and sources of funds. The need and methods for developing new forms of public programming and communication to achieve direct public support of the museum will be addressed. In a workshop setting, students learn current techniques for formulating institutional funding requests under the guidance of an instructor and visiting experts in the museum field. Students will acquire professional knowledge of museum practices in development and revenue generation; skills in developing a master plan and carrying out its elements for specific institutions and for specific funding objectives.

Prerequisite: MS 501, or MS 600.

MS 651
Collections Management and Computer Applications in Museums

3 credits, 3 hours

Students acquire the skills and knowledge necessary to develop, implement, and supervise collections management projects. Emphasizes data processing applications related to collections management, documentation, and other museum functions, including collections administration, loans requests, rights and reproductions, exhibition planning and design, publications, collections security, and project management. Topics include multimedia and digital imaging, graphics, and database development and processing standards. Instruction in computer languages, database development and use, and digital imaging. Word processing experience and access to a computer are expected. Database management experience is helpful.

Prerequisite: MS 600, and a general level of computer competence.

MS 658**Museum Education Internship**

6 credits (or 3 credits per semester for Museum Education students)

Taken in a cooperating museum, the internship represents full-time employment equivalency under the mentorship of a professional museum educator. It is intended to provide practical on-site experience in which the intern is integrated into the museum staff, assuming professional-level responsibilities and experience. A University professor also observes, advises, and assesses the student during the internship.

Prerequisites: MS 510, MS 548, MS 500/MS 501, MS 508.

MS 710**Museum Exhibition Design Studio**

6 credits, 6 hours

The primary vehicle for exploring and developing museum exhibition planning, design, project organization, and presentation skills and techniques.

Prerequisites: MS 501 and MS 610 B.

MS 740**Thesis Research**

3 credits, 3 hours

Examines the principal approaches to research. The nature of appropriate research methods for selected thesis topics; the approaches and benefits of various methodologies; and the steps in research design. Students identify a research problem, design a study, collect and analyze data, compile, interpret, and report the results.

Prerequisite: Graduate standing, and completion of or enrollment in MS 501, MS 502, MS 600, or MS 648.

MS 749 A/B**Thesis Development**

6 credits (or 3 credits per semester for MEPD students)

3 credits (or 1.5 credits per semester for Museum Communication students)

Independent research and design in an area supporting the student's career objectives and interests.

Prerequisite for MEPD students: MS 502, MS 610 A/B.

Prerequisite for Museum Communication students: MS 501, MS 508, MS 600.

MS 759**Graduate Museum Internship**

3 credits, 90 hours/semester

A three-month, supervised practicum in a cooperating museum. Taken in a cooperating museum, the internship represents full-time employment equivalency under the mentorship of a professional museum educator. Provides practical on-site experience, in which the intern is integrated into the museum staff, assuming professional-level responsibilities and experience. A University professor also observes, advises, and assesses the student during the internship.

Prerequisite for Museum Exhibition Planning and Design: 15 credits in Museum Studies.

Prerequisite for Museum Communication: MS 501, MS 508, MS 600.

Prerequisites for Museum Education Students: MS 510, MS 548, MS 501, and MS 508.

Open to Museum Studies majors only.

Music

MU 007 A/B**Introduction to Music Theory**

3 credits, 4.5 hours

Fundamentals of music theory, designed to introduce students to the basic principles of theory and harmony.

MU 010, MU 020, MU 030**Jury Examination**

0 credits

MU 040**Senior Recital**

0 credits

MU 100**Major Workshop**

1 credit, 1.5 hours

Students, grouped by major, learn and practice aspects of instrumental performance including technique, literature, sight-reading, and improvisation. Students perform individually and in groups.

Open to music majors only.

MU 103 A/B**Musicianship I, II**

3 credits, 3 hours

The establishment of fundamental skills through the singing and recognition of diatonic materials, i.e., scales, intervals, triads, and seventh chords, both as isolated phenomena and in musical contexts. Solfege performance of diatonic melodies and rhythmic performance in all basic meters are emphasized, as well as the dictation of these materials.

Permission of instructor is required.

MU 107 A/B**Music Theory I, II**

3 credits, 3 hours

An introduction to basic theory. Includes the study of scales, intervals, chords of various types, harmonic progression, and the analysis of small musical forms.

Permission of instructor are required.

MU 111 A/B**Composition Class for Non-Majors**

1 credit, 1 hour

Students develop basic skills in various aspects of composition, including form, melody, harmony, rhythm, color, texture, notation, improvisation, and orchestration.

MU 113
Freshman Improvisation
1 credit, 1.5 hours
Introductory-level jazz improvisation dealing with linear, melodic, harmonic, and rhythmic fundamentals of improvisation, as well as the interactive and group aspects. Lecture and skills-development with a performance base.
Open to music majors only.

MU 115, MU 116
Music Technology Survey
1 credit, 1 hour
Provides students with a working knowledge of music technology practices, definitions, and concepts. Through both lecture and lab classes, students become familiar with a cross-section of hardware and software currently in use by the school and working professionals

MU 121
Calligraphy
1 credit, 1 hour
Professional methods of musical score and part preparation, both in the traditional way with paper and pen, and with computer programs. An elective for all majors.
Prerequisite: MU 107 B or permission of instructor.

MU 123 A/B
Guitar Class for Non-Majors
1 credit, 1 hour
One hour class of guitar instruction in contemporary guitar. Course covers basic technique including fingering, scales, chords, and chord melodies.

MU 124 A/B
Drum Class for Non-Majors
1 credit, 1 hour
Drum set instruction in basic technique and contemporary styles including rock, jazz, and Brazilian.

MU 125 A/B
Brass Class for Non-Majors
1 credit, 1 hour
Designed for students with little or no experience or formal training. Students will learn basic breathing, embouchure, and reading techniques.

MU 126 A/B
Saxophone Class for Non-Majors
1 credit, 1 hour
Introductory class in saxophone techniques, embouchure, sound production, breathing, fingering, and literature.

MU 127 A/B
Flute Class for Non-Majors
1 credit, 1 hour
Provides the student with a solid introduction to tone and technique development and repertoire for the flute.

MU 130 A/B
Piano Class for Non-Majors
1 credit, 1 hour
Instruction in traditional beginning piano. Coursework includes basic technique including scales, chords, and chord melodies.

MU 131 A/B
Class Piano I, II
1 credit, 1 hour
Introductory and elementary keyboard training using theoretical, harmonic, and technical concepts in practical keyboard application: transposition, melody harmonization, elementary improvisation, technique, and repertoire.
Open to majors only.

MU 139, MU 140
Styles and Diction
1 credit, 1 hour
Required of all vocal majors. Students practice English and Italian diction, and perform for faculty and guests in a variety of musical styles.
Open to music majors only.

MU 141 A/B
Voice Class for Non-Majors
1 credit, 1 hour
Voice instruction using traditional methods. Course covers proper technique of breathing, support, focus of tone, production of clear vocal line, and some musical interpretation of literature.

MU 149 A/B
Aural Concepts
3 credits, 3 hours
For non-music majors. An introduction to the use of music and sound as components of multimedia and their potential for enhancing communication. Recognizing the special background and needs of the non-music major student, examines the fundamentals of music and sound, their potential relationship to the visual image, and the technology necessary to implement that relationship.

MU 151 A/B
Introduction - Music Education
1 credit, 1 hour
A two-semester sequence required of all students in the MATPREP program, and open to any student interested in exploring Music Education as a career option. Survey course designed to provide an overview of music teaching—past, present, and future, and to serve as an introduction to the philosophy, methodology, and professional role of the music teacher.
Open to music majors only.

MU 190 A/B
Applied Instruction Non-Majors
1.5 credits, 0.5 hour
Private instruction in all instrumental, vocal, and composition areas.
Permission of instructor is required.

MU 191 A/B - MU 591 A/B
Applied Major Instruction: Voice
3 credits, 1 hour
Private instruction in voice.
Open to music majors only.

MU 192 A/B - MU 592 A/B
Applied Major Instruction: Instrumental
3 credits, 1 hour
Private instruction in instrumental area.
Open to music majors only.

MU 193 A/B - MU 593 A/B
Applied Major Instruction: Composition
3 credits, 1 hour
Private instruction in composition.
Open to music majors only.

MU 208 A/B
Jazz Theory I, II
3 credits, 3 hours
A study of diatonic and chromatic theory as related to jazz and contemporary music.
Prerequisite: MU 107 B or permission of instructor.

MU 209 A/B
Jazz Ear Training I, II
3 credits, 3 hours
Melodic, harmonic and rhythmic aural skill development in the jazz and contemporary music idioms.
Prerequisite: MU 103 B or permission of instructor.

MU 213 A/B**Jazz Improvisation I, II**

2 credits, 3 hours

The application of improvisational techniques encompassing all standard forms and styles. Performance practices are related to the individual student's abilities, background, and experience. Coursework includes solo transcription and analysis, a comparison of improvisational methods, and a survey of educational resources.

*Open to majors only.**Prerequisites: MU 103 B and MU 107 B, or**permission of instructor.***MU 232 A/B****Class Jazz Piano I, II**

1 credit, 1 hour

Harmonic concepts in keyboard application for jazz and contemporary music, chord voicings for popular tunes, standards, and original harmonizations.

*Open to majors only.**Prerequisite: MU 131 B.***MU 241 A/B****Vocal Styles and Diction I, II**

2 credits, 2 hours

Brings together vocal majors to expose them to the wide variety of literature and styles required of professionals. Students perform and are critiqued by faculty and guests. English, Italian, French, and German diction are studied.

*Open to vocal majors only.**Prerequisite: MU 131 B, MU 140.***MU 254****Basic Conducting**

2 credits, 2 hours

A study of fundamental conducting skills and techniques with emphasis upon physical aspects of conducting, score reading and preparation, and rehearsal principles. Undergraduate corequisite for full acceptance into the MAT in Music Education program.

*Open to majors only.***MU 257 A/B****Lab Teaching/Practicum I, II**

2 credits, 2 hours

Observation and introduction to teaching in the schools. Course includes field experience as well as classroom seminars.

*Open to majors only.***MU 301 A/B****Music History I, II**

3 credits, 3 hours

Designed to define the major style periods from ancient Greece to the present in terms of their philosophies, accomplishments, and interrelationships. Composers, performers, and theorists are examined in the context of musical literature with emphasis upon styles, forms, and techniques of composition as they evolve and change. The sequence puts into historical perspective the materials presented in the Music Theory courses. Through listening assignments, students are expected to further develop their aural skills and knowledge of musical literature.

*Discipline History/Humanities***MU 306 A/B****History of Rock Music**

3 credits, 3 hours

The history of Rock from its inception in the 1950s to the present. Beginning with the important antecedents of Rock and Roll, the course historically traces the various styles that evolved from that time to the present. There are live demonstrations and illustrations by guests in class. May be taken for elective credit.

MU 307 A/B**Advanced Jazz Theory and Ear Training**

3 credits, 3 hours

Practical study of jazz and pop theory combined with an advanced ear-training program, emphasizing instrumental application. Students are required to bring their instruments to class. Coursework includes recognition, writing, dictation, and sight reading of advanced chords, chord additions and alterations, chord substitutions, progressions, and rhythm.

*Open to majors only.**Prerequisite: MU 208 B.***MU 308 A/B****Analysis and Composition of Contemporary Music**

1.5 credits, 1.5 hours

Examination of compositional techniques used in pop songs, jingles, soundtracks, and underscores for radio, TV, records, films, shows and industrials. Students investigate the ways in which music serves to enhance the overall goals of the product or project. Musical analysis demonstrates how each style is created. Students produce their own musical compositions in each media context.

*Open to majors only.**Prerequisite: MU 208 B.***MU 310, MU 311****Transcription and Analysis**

1 credit, 1.5 hours

Designed to advance the skills of ear training, theory, and improvisation using transcription and analysis. Students transcribe melodies, rhythms, harmonies and arrangements in increasingly complex forms. The musical theory underlying each transcription is discussed and sometimes performed and used as a basis for further work.

*Prerequisites: MU 208 B, MU 209 B, and MU 213 B.***MU 313 A/B****Jazz Improvisation III, IV**

2 credits, 2 hours

Continuation of MU 213 A/B.

*Prerequisite: MU 213 B. Open to majors only.***MU 315 A/B****Jazz Arranging I, II**

2 credits, 2 hours

A functional approach to ensemble scoring including score analysis, combo arranging, arranging for mixed instrumentation, musical settings for vocalists, string writing, writing for pop recording, and special techniques for multi-track recording.

*Prerequisites: MU 208 B and MU 209 B.***MU 317 A****Orchestration I**

3 credits, 3 hours

Introduction to instrumentation, designed to acquaint the student with ranges, transpositions, and characteristics of individual instruments. Four orchestration projects are scored, performed, recorded, and critiqued, comprising: 1) four woodwinds, 2) four woodwinds and seven brasses, 3) string ensemble, and 4) small orchestra with winds in pairs.

*Open to majors only.**Prerequisite: MU 208 B.***MU 317 B****Orchestration II**

3 credits, 3 hours

Primarily intended for composers, this course presents an analytical history of orchestration centering on the works of Ravel, Schönberg, Prokofiev, Wagner, Strauss, Debussy, and Stravinsky. Coursework culminates in a large project for full orchestra, which is scored and critiqued. Composers are encouraged to orchestrate one of their own compositions.

*Open to majors only.**Prerequisite: MU 208 B and MU 317 A.*

MU 331 A/B**Advanced Piano and Accompanying**

1 credit, 1 hour

Designed primarily for all music majors, this course continues in the development of piano techniques with an emphasis on learning self-accompaniment. Literature from all vocal areas is practiced including oratorio, musical theater, jazz, opera, and contemporary. Students accompany other singers.

Prerequisite: MU 232 B.

MU 341 A/B**Vocal Styles and Diction III, IV**

2 credits, 2 hours

Continuation of MU 241 A/B.

Prerequisite: MU 241 B.

MU 344 A/B**Opera Staging I, II**

2 credits, 3 hours

The interpretation and performance of opera roles. Technical and artistic preparation for public performance from workshops to major productions of full operas.

Permission of instructor is required.

MU 347 A/B**Advanced Sight Reading**

1 credit, 1 hour

An advanced music reading course designed to further develop the student's music reading, writing, recognition, and inner-ear skills.

Prerequisite: MU 209 B or TH 222 B.

MU 348 A/B**Vocal Improvisation**

2 credits, 2 hours

Develops improvisation skills for vocal majors through the study of advanced vocal techniques, transcription, theory and analysis, and metric concepts.

Open to majors only, or with permission of instructor.

MU 356 A/B**Music Teaching Skills I, II**

1 credit, 1 hour

Incorporates advanced skills in functional piano, guitar, recorder, writing/arranging for elementary classroom ensembles, handbells, establishment of classroom environment. Projects include arranging, performing, and simulated teaching.

Open to majors only.

MU 401 A**Jazz History**

3 credits, 3 hours

Study of jazz from its African and European roots through its emergence at the turn of the twentieth century as a unique and distinctive American art form. The various styles of jazz are studied (ragtime, New Orleans Dixieland, Chicago style, swing, be-bop, cool, hard bop, free-form, third stream), including their effect on the popular music with which jazz has coexisted. An in-depth study of the primary exponents of the various styles. Audio and video materials are used to provide students with a better understanding of jazz and its influences on the music industry.

Prerequisites: MU 208 B, MU 209 B, and MU 213 B, or permission of the instructor.

Discipline History/Humanities

MU 401 B**American Music History**

3 credits, 3 hours

The development of both classical and popular American musical styles from the 17th to the 20th century. Recordings and films as well as in-class performances will help bring to life the music of our American past. Students gain a clear understanding of the social, historical and musical time line that evolved into our current musical environment.

Humanities

MU 402**World Music**

3 credits, 3 hours

The classical and folk music of various countries in Asia, Indonesia, the Middle East, Africa, and the Western Hemisphere. Course open to all University students, which may be taken for Music or Liberal Arts elective credit.

Humanities

MU 406**Advanced Rhythmic Theory and Practice**

3 credits, 3 hours

Study of the rhythmic theories and practices of such composers as Hindemith, Messiaen, Stravinsky, Carter, Reich, Bartok, and Babbitt, as well as other contemporary and jazz composers.

Open to majors only.

Prerequisites: MU 208 B, MU 209 B, and MU 213 B.

MU409**Contrapuntal Theory and Analysis**

3 credits, 3 hours

A continuation of freshman theory courses taken by instrumental, vocal, and composition majors. It is designed to enhance basic classical theory skills; to prepare for graduate level theory work; and to meet the requirements on the theory portions of the teacher certification examination. The course centers on contrapuntal organization and contrapuntal devices. The literature is drawn from all musical periods. Harmony, rhythm, melody and timbre is discussed as it relates to specific compositions. Requirements include analytical study, out-of-class listening and research, and written contrapuntal assignments.

Prerequisite: MU107A and MU107B.

MU 411**20th Century Music**

3 credits, 3 hours

A study and analysis of the music of the first half of the 20th century, by composers such as Schönberg, Berg, Webern, Stravinsky, Hindemith, Varèse, Bartok, Copland, and Messiaen.

Prerequisites: MU 208 B, MU 209 B, and MU 213 B or permission of the instructor.

Humanities

MU 413 A/B**Recording I, II**

2 credits, 2 hours

Study of the recording process and the many facets of the recording studio. Designed to familiarize the student with conventional and creative recording techniques through practical experience in the studio.

MU 415 A/B**Introduction to MIDI and Electronic Technology**

3 credits, 3 hours

Detailed, applied examination of the use of microcomputers in the present-day composition environment. The course includes the uses of the computer, the language of MIDI, sequencing, FM and other types of synthesis, and a survey of currently available music software packages. Students are strongly encouraged to engage in independent work based on their own compositional interests. No prior computer or synthesis experience is needed.

MU 416 A/B
MIDI Synthesis I, II

1.5 credits, 0.75 hour

Students become proficient at the skills necessary to work creatively in the MIDI studio. Current synthesis methods and programming of original sounds and drum machines; sampling procedures; collecting and editing original samples; MIDI studio recording processes; the use of sync codes.

Prerequisite: MU 415 B.

MU 417 A/B
Opera Literature

3 credits, 3 hours

Survey of operatic styles and genres. Emphasis on the cultural and social contexts of a wide diversity of operas, and upon character analysis. Intensive examination of complete operas.

Open to all University students for free elective or liberal arts credit.

Humanities

MU 420 A
Business of Music

2 credits, 2 hours

Examination of the legal, practical, and procedural problems encountered by the practicing musician. Content includes the study of music publishing, recording contracts, and copyright and intellectual property rights issues.

MU 420 B
Careers in Music

2 credits, 2 hours

Study in the career options available to musicians and the knowledge and craft necessary for the successful recognition and exploitation of these opportunities.

Open to majors only.

MU 424
Wagner and the Ring Cycle

3 credits, 3 hours

An in-depth study of Wagnerian opera with special emphasis on the four operas that constitute the Ring Cycle. Lectures and discussions will cover libretti, harmonic idiom, staging and symbolism.

Open to all University students for free elective or liberal arts credit.

MU 427
Diaghilev and His Time

3 credits, 3 hours

The role of Serge Diaghilev and his famous Ballet Russes in shaping the course of music and dance from 1909-1929. Special emphasis on the works of Igor Stravinsky with reference to his music for the stage. The interrelationships between various artists, dancers, and writers such as Picasso, Cocteau, Nijinsky, Bakst, Massine, and others who were active in Paris. Works are examined from the perspective of the composer, the choreographer, the set and costume designer, the dancers and the audience. Literature includes Stravinsky (*Firebird*, *Petrushka*, *Rite of Spring*, *Les Noces*, *Pulcinella*, *Oedipus Rex*), Debussy (*Jeux*), Ravel (*Daphnis and Chloe*), Satie (*Parade*), De Falla (*The Three-Cornered Hat*), Milhaud (*Le Train Bleu*, *La Creation du Monde*), Poulenc (*Les Biches*) and Prokofiev.

Open to all University students for free elective or Liberal Arts credit.

MU 441 A/B
Vocal Workshop

1 credit, 1 hour

Exit-level course for vocal majors, which prepares students for the musical, career, and performance practices they will encounter in the competitive professional marketplace. Class includes lectures by guest singers, composers, opera and musical directors, vocal coaches, and record producers.

Prerequisites: MU 331 B, MU 341 B, and MU 347 B.

MU 444 A/B
Opera Staging III, IV

2 credits, 3 hours

Continuation of MU 344 A/B.

Prerequisite: MU 344 B.

MU 451 A
Psychology of Music Teaching I

2 credits, 2 hours

Acquaints the prospective music educator with the major theories and developments associated with child development in physical, emotional, and psychological terms; and a volume of principles supported by psychological observation and investigation which appear to possess import for the teaching/learning endeavor in music.

Open to majors only.

MU 451 B
Psychology of Music Teaching II

2 credits, 2 hours

Emphasis on the application of learning theories to practical considerations of teaching, including motivation, learning sequence, student-teacher interaction, and classroom management.

Developmental theories, like those of Piaget and Erikson, are explored with attention to selecting learning experiences in the music classroom.

Open to majors only.

Master of Arts in Teaching in Music Education

MU 550
Advanced Conducting

3 credits, 3 hours

Advanced conducting techniques and applications of these techniques to instrumental or choral music teaching at the secondary-school level. Emphases include the selections of appropriate literature, style and interpretation, rehearsal planning and implementation, evaluating performance outcomes, and special considerations relative to the teaching of music through the vehicle of performance. Students select either instrumental or choral emphasis.

Prerequisites: A course in Basic Conducting and matriculation in the MAT program.

MU 551
Education in American Society

3 credits, 3 hours

Lecture/discussion, field research, and presentations address historical, philosophical, and contemporary issues in American education. Students are required to complete four major papers dedicated to the aforementioned issues and present them during seminar sessions. Assigned readings and the keeping of a notebook devoted to current events in education are required. Students are granted release time from class to complete research papers and are counselled individually to facilitate their projects. Guest speakers typically include a school administrator, a counselor/social worker, a supervisor or teacher from curricular area other than music, and related school personnel.

Prerequisite: Matriculation in the MAT program.

MU 552
Workshop in Vocal Methods

2 credits, 1 hour

Instruction and participatory experiences in voice theory, vocal production, teaching methods, and instructional materials for use in elementary and secondary schools. The physiology of the voice is studied with reference to principles of choral singing. Special problems of the child and adolescent voice are considered.

Prerequisite: Matriculation in the MAT program.

MU 553**Music and Special Children**

2 credits, 2 hours

Readings, discussions, guest speakers, classroom observations and simulated teaching, define and examine various types of disabilities; offer a background on special education practices and laws in America; develop an appreciation of the needs of handicapped persons in general society, in education, and in music education; and guide music education students in developing goals and objectives, adapting lessons and preparing meaningful lesson plans for special students in the music classroom. Participation in class discussion-based on assigned reading, a written/verbal presentation on a specific disability, field observations, and two written examinations provide bases for evaluating student achievement.

Prerequisite: Matriculation in the MAT program.

MU 554 A**Elementary Methods and Materials**

3 credits, 3 hours

Concentrated study of methods and materials involved in planning, implementing, and evaluating instructional programs in elementary music education. Lecture, workshop, and simulated teaching sessions.

Prerequisite: Matriculation in the MAT program.

MU 554 B**Secondary Methods and Materials**

3 credits, 3 hours

Concentrated study of methods and materials involved in planning, implementing, and evaluating instructional programs in secondary music education. Lecture, workshop, and simulated teaching sessions.

Prerequisite: Matriculation in the MAT program.

MU 555**Elementary Student Teaching**

4 credits: off campus at school placement

Taken concurrently with MU 556 and MU 558.

Offered only during the spring semester to students in their final semester of study. The equivalent of six weeks experience at the elementary level is required to receive credit for this course. Placement in schools is determined by the Director of Music Education.

Prerequisite: Matriculation in the MAT program.

MU 556**Secondary Student Teaching**

4 credits: off campus at school placement

Taken concurrently with MU 556 and MU 558.

Offered only during the spring semester to students in their final semester of study. The equivalent of six weeks experience at the secondary level is required to receive credit for this course. Placement in schools is determined by the Director of Music Education.

Prerequisite: Matriculation in the MAT program.

MU 557**Music Administration and Supervision**

3 credits, 3 hours

Course addresses issues and concerns of administering school music programs-program planning and development, budget and finance, facilities, equipment, public relations, scheduling, concert planning, and related matters. Principles and methods of effective supervision of programs and personnel constitute a second focus of the course.

Prerequisite: Matriculation in the MAT program.

MU 558**Student Teaching Seminar and Major Project**

2 credits, 2 hours

Taken concurrently with MU 555 and MU 556.

Required of and limited to students who are student teaching. Discussion and analysis of field experiences, special workshops, and field trips. Major paper comprises a thorough status study and evaluation of the programs in which each student is interning. Successful completion of an oral exit examination is required.

Prerequisite: Matriculation in the MAT program.

MU 559**Research, Evaluation, and Technology in Music Education**

3 credits, 3 hours

The course has three foci:

1. Examination of the role of research in music education, sources of research, analysis of research types and methods, and the criticism of research in terms of internal and external criteria.
2. Principles of effective evaluation strategies in music education; standardized and teacher-constructed approaches to evaluating music teaching and learning in the cognitive, psychomotor, and affective domains.
3. Study of computer applications and related technological advances relative to the teaching and administration of programs in music education.

Prerequisite: Matriculation in the MAT program.

MU 560 A**Workshop in Instrumental Methods I**

2 credits, 2 hours

Performing on brass and percussion instruments and teaching brass and percussion in elementary and secondary schools. The class will constitute a lab ensemble for exploring methods and materials. Full class sessions supplemented with small-group instruction, and clinics focus on instrument care and repair, instrument selection, developing beginning instrumental programs in schools, and related issues.

Prerequisite: Matriculation in the MAT program.

MU 560 B**Workshop in Instrumental Methods II**

2 credits, 2 hours

Instruction and participatory experiences in performing on woodwind and string instruments and teaching woodwinds and strings in elementary and secondary schools. The class will constitute a lab ensemble for exploring methods and materials. Full class sessions are supplemented with small-group instruction, and clinics focus on instrument care and repair, instrument selection, developing beginning instrumental programs in schools, and related issues.

Prerequisite: Matriculation in the MAT program.

Master of Music in Jazz Studies

MU 603

Graduate Project/Recital

3 credits, 3 hours

Independent research project designed to enable the student to work in depth on a topic of special relevance applicable to performance. The graduate project is evaluated in two parts: as a thesis, with the expectation that the student has completed extensive research in a comprehensive manner; and as a recital, in which the student incorporates aspects of the project and demonstrates personal instrumental growth. Students give presentations throughout the semester in a seminar setting, showing their progress in research and its application to performance.

Prerequisite: Matriculation in the MM program.

MU 615, MU 616

MIDI and Music Technology

2 credits, 2 hours

Hands-on exploration of music technology applicable to performer, composer, and arranger, with focus on fluency with MIDI sequencing including MAX to create interactive live performance situations. Students work with modular digital multi-tracks and edit and create original sounds for synthesizers and samplers. Hard disk recording using Pro-Tools III and Digital Performer, SMPTE and synchronization in the studio, and composition and sound design for film, video, and theater are also explored. Training in notation software is an integral and essential aspect of the course: after the first month, assignments for all graduate courses require use of professional notation software.

Prerequisite: Matriculation in the MM program.

MU 617

Advanced Transcription and Analysis

3 credits, 3 hours

Accurate notation, transcription fluency, and recognition of theoretical concepts are developed through a regime of continual rigorous assignments— all designed to further advance skills in ear training and theory. Projects begin with single-line melodies in varying instrumental registers and progress through advanced rhythms and chord progressions to complete arrangements and compositions. Sources include bass lines, synthesizer sequences, pop recordings, jazz improvisations, and drum solos. Students learn techniques and performance practices of varying styles and periods, and then perform transcribed parts and solos.

Prerequisite: Matriculation in the MM program.

MU 620, MU 621

Graduate Professional Internship

1 credit, 1 hour

Provides hands-on, sitting-in experience in a variety of professional settings—rehearsals, performances, meetings with producers, and in-studio projects such as recording, arranging, or project coordination. The program is developed by the graduate advisor and major teacher in conjunction with the student to select topics and experiences most relevant and beneficial to that particular student's education.

Prerequisite: Matriculation in the MM program.

MU 622

Graduate Arranging

2 credits, 2 hours

Emphasis is on effective writing in various contemporary styles and building on basic arranging skills, with a focus on specific arranging techniques such as writing effectively for the rhythm section, horn voicings, sax soli, and contemporary fusion styles. Arrangements are studied in score format and aurally, and then techniques are applied to student projects.

Prerequisite: Matriculation in the MM program.

MU 624

Composing for Performers

2 credits, 2 hours

A dual emphasis— on acoustic instruments and on technologies— exposes students to a variety of professional composing situations, including large jazz ensembles, fusion, acoustic/electronic hybrids, films, videos, and musical theater, and jingle writing. Techniques using MIDI, MAX, and electronic composition are explored. Faculty and guest composers present workshops on their own approaches. Students learn to use the recording studio as an instrument and use notation software for score and part preparation. Student works are rehearsed and performed by graduate and advanced undergraduate ensembles.

Prerequisite: Matriculation in the MM program.

MU 625, MU 626

Graduate Improvisation I, II

2 credits, 2 hours

Improvisational styles, techniques and devices are studied. Intervallic improvisation, modern triad improvisation, and advanced pentatonic concepts are addressed, as well as study of the pioneers of jazz improvisation through recorded solos that mark turning points of improvisation. Topics include melody embellishment, improvising in phrases, silence, time-feel, pacing, syncopation, chord tone soloing, dynamics, non-harmonic triads, contracting and expanding chord duration, tri-tonic cells, sustaining peak points, and unaccompanied soloing.

Prerequisite: Matriculation in the MM program.

MU 627, MU 628

Graduate Forum

1 credit, 1 hour

Seminar where various aspects of study, including musical development and accomplishment, are correlated with critical, aesthetic, and historical components. Additionally, artistic and professional issues are researched and discussed, and guest artists and professionals conduct master classes and workshops. A module on research techniques is included.

Prerequisite: Matriculation in the MM program.

Music Ensembles

BM and MM students participate in a range of ensembles selected for their diversity of style and instrumentation, designed to present varied musical experiences. Each ensemble is directed by a faculty artist expert in the selected idiom.

MU 761 **Handbell Choir**

1 credit
Permission of instructor is required.

MU 762 **Chamber Singers Ensemble** **1 credit**

Permission of instructor is required.

MU 764 **Small Jazz Ensemble**

1 credit
Permission of instructor is required.
Required of all MM in Jazz Studies majors.

MU 765 **New Music Ensemble**

1 credit
Permission of instructor is required.

MU 772 **Chorus**

1 credit
Permission of instructor is required.

MU 774 **Large Jazz Ensemble**

1 credit
Permission of instructor is required.

Private Lessons

The following courses are open to music majors only.

MU 191 A/B **Major Lessons (Vocal)**

3 credits

MU 192 A/B **Major Lessons (Instrumental)**

3 credits

MU 193 A/B **Major Lessons (Composition)**

3 credits

MU 291 A/B **Major Lessons (Vocal)**

3 credits
Prerequisite: MU 191 B.

MU 292 A/B **Major Lessons (Instrumental)**

3 credits
Prerequisite: MU 192 B.

MU 293 A/B **Major Lessons (Composition)**

3 credits
Prerequisite: MU 193 B.

MU 391 A/B **Major Lessons (Vocal)**

3 credits
Prerequisite: MU 291 B.

MU 392 A/B **Major Lessons (Instrumental)**

3 credits
Prerequisite: MU 292 B.

MU 393 A/B **Major Lessons (Composition)**

3 credits
Prerequisite: MU 293 B.
UArts Course

MU 491 A/B **Major Lessons (Vocal)**

3 credits
Prerequisite: MU 391 B.

MU 492 A/B **Major Lessons (Instrumental)**

3 credits
Prerequisite: MU 392 B.

MU 493 A/B **Major Lessons (Composition)**

3 credits
Prerequisite: MU 393 B.

MU 592 A/B **Major Lessons (Graduate)**

3 credits
Prerequisite: Admission to the MM program.

Media Arts

Photography/Film/ Video/Animation

PF 125 **Freshman Photography**

1.5 credits, 3 hours
An introduction to fundamental techniques used in black-and-white photography, including camera operation, developing, and printing. Lectures and presentations on the technical aspects of photography as well as the creative and conceptual aspects related to the field. Demonstrations on the production of photograms and pinhole images, the use of the copy stand and slide film, and a brief description of different camera formats.

PF 127 **Freshman Animation**

1.5 credits, 3 hours
An introduction to the basics of animation, with an emphasis on the development of storytelling capabilities. Inventive studio projects explore production techniques used both in experimental and character animation. In addition, an historical overview is provided through film screenings and group discussion.

PF 128 **Freshman Film**

1.5 credits, 3 hours
A short survey of film and video production, with an emphasis on the discussion of the artistic possibilities inherent in this medium. Topics will cover elements of narrative, the poetics of film (early historical experiments, dream form, and visionary film), the documentary idiom (propaganda, social analysis, and political activism), video as an art form (technology, fine art video, and performance art), and kinetic design in the commercial sector (text and moving image design, and kinetic structure in television commercials). Students write two short papers and prepare a treatment for a work in film or video. Studio assignments concentrate on storyboard development and group shooting projects.

PF 203
Portfolio Documentation

3 credits, 6 hours

Expansion of the skills necessary to compile a coherent visual portfolio, the development of an understanding of the role of photography as a research tool, and the acquisition of the skills needed to produce high-quality documentation of two- and three-dimensional artwork. Instruction addresses a range of creative lighting and shooting techniques as well as the problems posed by lighting in a non-studio setting. Students deal with the photographic problems posed by variations in scale and the differing materials of glass, wood, clay, paint, metals, and fibers. Each student is required to present a slide portfolio of his or her artwork describing artistic process.

Prerequisite: FP 100 B, or FP 120 B, or by permission of the department.

PF 209
Photography for Illustrators

3 credits, 6 hours

Introduction to basic concepts and techniques of black-and-white photography, including camera operation, developing, and printing, as well as photographic digital imaging. Emphasis is placed on film selection and lighting for both the studio and environmental shooting. The fundamentals of PhotoShop are employed for digital image manipulation. Lectures and projects are designed to provide the tools necessary for illustrators who wish to use photography in their work.

Prerequisite: FP 100 B, or FP 120 B, or by permission of the department.

PF 210 A
Introduction to Film I

3 credits, 6 hours

A hands-on introduction to the principles and techniques of media production: shooting 16mm film, developing a sensitivity to the nuances of movement, understanding lighting and exposure, composition, and the logic of editing. A survey on the historical and aesthetic development of the medium in order to expand the students' sense of the possibilities of media.

Prerequisite: FP 120 B, or by permission of the department.

PF 210 B
Introduction to Film II

3 credits, 6 hours

A continuation of PF 210 A with an emphasis on timing, staging, and blocking exercises to develop a feel for direction, experimentation with multiple-image techniques, the investigation of relationships between sound and image, and the production of a short film or video that integrates these explorations creatively. Much of the coursework is done in video.

Prerequisite: PF 210 A or permission of the department.

PF 211 A
Introduction to Photography I

3 credits, 6 hours

Introduction to basic concepts, processes, and techniques of black-and-white photography, including camera operation, exposure, darkroom procedures, lighting, and their controlled applications. Emphasis on the normative standard of photographic rendering.

Required for admission to all other Photography courses.

Prerequisite: FP 100 B, or FP 120 B, or by permission of the department.

PF 211 B
Introduction to Photography II

3 credits, 6 hours

While consolidating the student's control of the medium, this course introduces the student to a departure from normative photographic rendering, techniques, and modes of expression and form. Strong emphasis on manipulation of materials, including traditional photographic methods as well as an introduction to computer-manipulation.

Prerequisite: PF 211 A, or PF 209, or PF 220, or by presentation of portfolio.

PF 212 A
Introduction to Animation I

3 credits, 6 hours

Through a series of exercises concentrating on timing and movement, the student acquires a basic understanding of animation. Sound is introduced for the final project, which consists of a short, animated film shot on 16mm using the Oxberry camera.

Prerequisites: FP 100 A or FP 120 A.

PF 212 B
Introduction to Animation II

3 credits, 6 hours

The student is introduced to under-the-camera animation using varied mediums such as cutouts, sand, and painting-on-glass. All projects are shot on 16mm using the Bolex camera. The final project may consist of any medium selected by the student. A lab fee is required for this course in order to offset the cost of film stock and lab expenses.

Prerequisite: PF 212 A. *Sophomore film majors are exempt from prerequisite.*

PF 216
Computer Animation I

3 credits, 6 hours

Introductory course in computer animation. Emphasis is placed upon developing the student's expertise with computer hardware, software tools, and the video utilized in creating electronic images that move.

Prerequisite: FP 100 B, or FP 120 B, or by permission of the department.

PF 217
Color Concepts

3 credits, 6 hours

Introduction to methods of color shooting and printing leading to an exploration of the technical and creative possibilities of color in photography. Processes covered include negative and transparency films, filtration, chemical printing, and digital color controls with PhotoShop.

Prerequisite: FP 120 B or by portfolio review.

PF 218
Creative Sound

3 credits, 6 hours

Exploration of the creative use of sound as a primary artistic medium. Topics include sound and hearing, microphones and recording, tape editing and manipulation, sound aesthetics and production styles, voice and narration, signal processing and sound manipulation, and production formats. Through audio production projects, students gain insights into new ways of using sound, both on its own and with other media.

Prerequisite: FP 120 B or permission of the department.

PF 219
Character Layout and Design

3 credits, 6 hours

Designing characters, backgrounds, pans, and creative camera moves for the animated scene. Design styles and techniques are explored for their potential in developing a wide range of character types, traits, moods, personalities, and attitudes. Students learn to lay out scenes around character action, work with camera fields, deal with issues of composition and perspective, and to create moods through layout. A final project requires the development of an "Animator's Bible," a production workbook, for the student's personal film portfolio.

Prerequisite: PF 212 A or by portfolio review.

PF 220
Introduction to Documentary
Photography

3 credits, 6 hours

Introduces students to documentary photography as it exists in the digital age. Topics covered include the history of documentary photography, 35mm camera operation, digital camera operation, and the ethical, legal, and strategic issues of contemporary journalism. Students create documentary photographic projects utilizing both traditional and digital photographic techniques.

Prerequisite: PF 120 B or MM110.

PF 310 A/B
Junior Cinema Production I, II

3 credits, 6 hours

Production techniques in actual filming situations: starting from the script through budgeting, script breakdown, camera work, and editing, to the finished release print. Students are expected to execute specific assignments in lighting, editing, and sound, and are introduced to synch-sound procedures.

Prerequisites: PF 210 B for PF 310 A.

PF 310 A for PF 310 B.

PF 311 A/B
Junior Photography Workshop

3 credits, 6 hours

Exploration of photographic imagery through a series of problems aimed at personal vision and creative growth.

Prerequisite: PF 211 B for PF 311 A.

PF 311 A for PF 311 B.

PF 312 A/B
Junior Animation Workshop I, II

3 credits, 6 hours

A series of advanced drawn-animation exercises culminating in a one-minute animated film. A short, additional film is produced during the second semester. Aspects of career concerns in animation are introduced: grant writing, resumés, budgets, and the process of entering film festivals. The student also receives detailed instruction on operating the Oxberry camera.

Prerequisite: PF 212 B for PF 312 A.

PF 312 A for PF 312 B.

PF 313 A/B
Basic Photography Studio I, II

3 credits, 6 hours

Familiarizes the student with the tools, techniques, and language of studio photography. Entails extensive use of the 4" x 5" view camera. The first semester deals exclusively with black-and-white materials-sheet film exposure, hand processing, and printing large-format negatives. The second covers the introduction of color transparency films and strobe lighting.

Prerequisite: PF 211 B for PF 313 A.

PF 313 A for PF 313 B.

PF 315
Digital Photography Workshop

3 credits, 6 hours

Concentrates on the production of creative digital photography; students are encouraged to experiment with new tools and techniques. Film and print scanners, CD-ROM discs, and digital cameras are used to produce images that are critiqued on the basis of both technical proficiency and aesthetic accomplishment. Portfolios are printed on digital output machines, silver-based photo materials, and four-color offset. Frequent readings, lectures, and site visits expand the ongoing studio experience.

Prerequisite: PF 211 B, or PF 217, or

by portfolio review.

PF 316
Computer Animation II

3 credits, 6 hours

Advanced course in computer animation, which builds upon the student's personal exploration of the electronic multimedia environment, established in PF 216. An integration of digital audio, video, two- and three-dimensional software tools is emphasized.

Prerequisite: PF 216, or PF 322, or MM 222, or

permission of the department.

PF 320
Film Sound

3 credits, 6 hours

Students in this course explore creative sound design in finished films with instruction and practice in the use of sound recording equipment, sound transfers, building and editing multiple synchronous sound tracks, and preparing for the sound mix. Students work in groups to create and complete a five minute sync sound film that incorporates the concept of "sound design."

Prerequisite: PF 210 B.

PF 322
Media Technology

3 credits, 6 hours

Hands-on exploration of some of the technical materials and procedures that complement the media artist's production skills: video editing and post-production technologies, sound mixing and processing, basic electronics, optical printing, computer sound editing, and computer image processing. Field trips to high-end facilities supplement classroom work. Students are expected to work with Dance and Music majors in the completion of a final project.

Prerequisite: PF 210 B.

PF 323
Selected Topics in Photography

3 credits, 6 hours

Study of one or more various media, methods, or problems in still photography to be offered according to the instructor's interests and students' requests. Topics include: portraiture, documentary photography, digital imaging, color manipulation, photographic illustration, and photo-based mixed media.

Prerequisite: PF 211 A or by portfolio review.

PF 324
Film Forum: Selected Topics

3 credits, 6 hours

Concentrated study of a particular area of film, video, or animation. Courses deal with specific issues and have included: film theory; seminars in sound; media, theater, and performance; history of video art; and history of animation.

Prerequisite: PF 210 B, or PF 212 B, or permission of the department.

PF 325
Sound Design and Technology

3 credits, 6 hours

A hands-on exploration of various technical materials and procedures that complement the animator's production skills, including video editing and post-production technologies, analog and digital sound mixing and processing, film editing and track preparation, Oxberry Animation Stand use, and computer image processing.

Prerequisite: PF 212 B.

PF 326
Advanced 3D Computer Animation

3 credits, 6 hours

An exploration of the aesthetic and technical possibilities of using two-dimensional compositing and motion software and three-dimensional modeling and animation software as a means of creating character and graphic animation.

Prerequisite: PF 316 or by permission of department.

PF 327**Moving Art: Animation Theory and Production**

3 credits, 6 hours

The aesthetics of animation and how the design and structural elements of frame by frame filmmaking differ from traditional cinema. Analytical, theoretical, production, and historical approaches will be brought to bear in the inquiry.

Prerequisite: PF 212 B or by permission of department.

PF 328**Selected Topics in Animation**

3 credits, 6 hours

Exploration of media used in animation. The content of each course offering will reflect the professional interests of the instructor. Topics include clay and puppet animation, character layout and design, and narrative storytelling development.

Prerequisite: PF 212 B, or permission of the department.

PF 330**Clay and Puppet Animation**

3 credits, 6 hours

The technique of animating handmade three-dimensional characters. Topics include puppet construction (clay and mixed media), set design and construction, and lighting. The history of puppet animation is also studied through film screenings and lectures, with a special emphasis on European filmmakers and nonverbal storytelling.

Prerequisite: PF 212 A.

PF 331**Image and Performance**

3 credits, 6 hours

For artists and performers of all disciplines. An intensive cross-disciplinary workshop in which the students create their own short performance works using fusions of video, animation, dance, motion, and sound to explore the interactions between visual media and the performing arts.

Prerequisite: Sophomore standing in any major department.

PF 410 A/B**Senior Cinema Production I, II**

3 credits, 6 hours

Each student produces an independent thesis film.

Prerequisite: PF 310 B for PF 410 A.

PF 410 A for PF 410 B.

PF 411 A/B**Senior Photography Workshop**

3 credits, 6 hours

Students work on long-term individual projects or shorter-term problems to develop technical, aesthetic, and conceptual mastery of the medium. The course culminates in a group thesis exhibition and production of an individual portfolio.

Prerequisite: PF 311 B, or PF 313 B for PF 411 A. PF 411 A for PF 411 B.

PF 412 A/B**Senior Animation Workshop**

3 credits, 6 hours

Directed independent production of a short film project in an idiom of the student's choosing; additional production of a VHS video portfolio composed of several short animated sequences that each student will be able to use when applying for work as either a freelance animator or for employment with an animation company.

Prerequisite: PF 312 B for PF 412 A.

PF 412 A for PF 412 B.

PF 413**Professional Practices**

3 credits, 3 hours

Study of the practice of professional photography, with attention to various career opportunities, portfolio presentation, business practices, professional ethics, photographic law, and personal objectives. A variety of professional guests visit the course.

Prerequisite: PF 311 A or PF 313 A.

Critical Issues in Photography**PF 415 A**

3 credits, 6 hours

Concentrated study of the concepts of photographic criticism. Extensive reading, writing, and discussion of contemporary photographic literature, exhibitions, and trends is required. The course is an in-depth examination of the photographic medium from a historical and critical viewpoint. The course requires field trips to galleries and museums, and attendance at visiting lecturer events to place current trends in photography in a critical context.

Prerequisite: PF311A or permission of the department.

Senior Photography Seminar**PF415 B**

3 credits, 6 hours

Analysis and study of contemporary photographic practice and trends. Extensive reading, writing, and discussion with attention to current showings and exhibitions is required. The course requires field trips to galleries and museums, and attendance at visiting lecturer events to place current trends in photography in a larger historical and critical context, and to assist a student in placing their own work within the canon of photographic expression.

Prerequisite: PF415A or permission of the department.

PF 424**Time: A Multidisciplinary Seminar**

3 credits, 3 hours

The concept of time considered from a multidisciplinary perspective, drawing on readings in philosophy, literature, psychology, sociology, and film theory. Relevant works in film and video are screened. Students are responsible for a final term paper that interrelates two or more of the readings with one of the screened works.

Prerequisite: PF 310 B or PF 312 B.

PF 499**Internship**

3 credits, 90 hours/semester

Internship program in which the student is placed in one of several professional situations. Placements in photography may include assisting in professional studios, practice in biomedical photography laboratories, and curatorial positions in galleries, among others. Placements in film and animation are sponsored by local independent production houses and television stations, design firms, and freelance animation artists; students of film may assist in location shooting, set production, editing, casting and scripting, and a myriad of other practical tasks.

Prerequisite: PF 211 B (for Photo internships);

or PF 210 B (for Film/Video internships);

or PF 212 B (for Animation internships).

Open to Media Arts majors only.

Printmaking/ Book Arts

All Printmaking/Book Arts classes are open on a studio elective basis if the pre-requisites are met and space is available.

PR 102 Freshman Screenprinting

1.5 credits, 3 hours

An introduction and investigation of various stencil methods, based on three primary types of screen stencils—cut paper, blackout/resist, and photo emulsion, using water-based inks on both paper and fabric. Emphasis is placed on the acquisition of personal expression and technical skills, within the capabilities of screenprinted opaque and transparent colors, and the use of editions in collaborative class image exchange. Additionally, the various media unique to Printmaking are shown and discussed, to introduce the beginning student to the wide possibilities of the expression inherent in Printmaking.

PR 103 Freshman Etching

1.5 credits, 3 hours

This printmaking course will introduce the hands-on processes used on metal plates to create images with line, tone, and texture. Color and monochromatic idea development is encouraged in this print medium that is a favorite of historic and contemporary artists. A class portfolio of prints will be exchanged by the participants.

PR 201 Relief/Monotype

3 credits, 6 hours

Introduction to the graphic and expressive qualities of woodcut, linoleum, and collograph processes printed in monochrome and color. Monoprinting ideas from direct drawing and painting on plexiglass and metal plate are also explored.

PR 202 Screenprinting

1.5 credits, 3 hours

Introduction and investigation of stencil methods in screenprinting with waterbased inks. Idea development and acquisition of visual skills in expression in color, line, and form through drawn, photographic, or computer-generated stencil processes.

PR 204 Screenprinting/Etching

3 credits, 6 hours

The graphic qualities of expression in screenprinting and etching/intaglio are presented through historic and contemporary examples and demonstration of the methods, which convey ideas in these two media. Various stencil processes from direct-drawn to photographic and computer-generated are explored in screenprinting with waterbased opaque and transparent inks. Handwork on the metal plate includes drawn drypoint, etching, and tonal processes. Emphasis is placed on the understanding of the qualities of these methods and development of personal ideas through their combination.

PR 211 Etching/Monotype

1.5 credits, 3 hours

Individual expression with the graphic qualities of etched and directly drawn ideas created on the metal plate by hand or acid etching in color and monochrome. Processes also include printing from drawing and painting directly on plexiglass and metal plate with oil and waterbased materials.

PR 222 Non-silver Processes

1.5 or 3 credits, 3 or 6 hours

Students are introduced to the basic techniques of non-silver by building images in color with layers of brushed-on light-sensitive emulsion. Light-resists can range from photogram objects to drawings and paintings to film or paper negatives. Processes covered are VanDyke brown, cyanotype, gum bichromate, and palladium printing.

PR 223 Bookbinding Methods

1.5 credits, 3 hours

A workshop class familiarizing the student with the characteristics and handling qualities of materials used in various book structures. Some of the structures covered include pamphlet binding, multi-signature books, clamshell boxes, portfolios, accordion structures, and oriental binding. Emphasis will be placed upon both the use of archivally sound materials and the use of these structures as vehicles for the students' creative expression.

PR 224 Book Arts: Structures

1.5 credits, 3 hours

Historical book forms serve as models and as departure points for innovative new work. Students are made familiar with traditional binding techniques, encouraged to explore new applications, and to experiment by combining images and text into unique book structures. Some of the structures presented are signature binding, Japanese binding, accordion structure, pop-up structures, and tunnel books.

May also serve as a follow-up course for students who have completed PR 223 Bookbinding Methods.

PR 300 Lithography

3 credits, 6 hours

All of the basic techniques of drawing, image making, and printing that are necessary to produce hand-pulled black-and-white lithographs from lithographic stones and plates will be experienced. An emphasis will be placed on visual expression and development of ideas through group discussions and critiques.

PR 301 Printmaking Workshop

1.5 credits, 3 hours

A continuation of the development of skills in all media such as relief, intaglio, and screenprinting by concentrating on one or a combination of them, including non-printmaking methods. Investigation of the combination of media, including three-dimensional forms and unorthodox uses of materials and techniques, with an emphasis on integration is included.

Prerequisites: PR 201 and PR 204.

PR 306 Print Study Seminar I

1.5 credits, 3 hours, alternate weeks

Students meet at the Philadelphia Museum of Art Print Study Room to discuss and study original prints and rare books from the museum collection. Masters of the 15th through the 18th centuries are introduced and researched. Printmaking processes that parallel the material covered are demonstrated and practiced in the printmaking studios.

PR 307**Book Arts: Concept and Structure**

3 credits, 6 hours

An opportunity to explore the integration of type and relief image in unique and editioned book structures. Hands-on experience in dealing with composition (metal) type and computer typesetting is on an intermediate level. Methods of relief printing are explored and cultivated. Wood engraving, photopolymer relief, color reduction printing, and related traditional and contemporary methods of multiple image making are pursued. Special emphasis on development of a personal visual language.

PR 308**Advanced Lithography Workshop**

3 credits, 6 hours

Opportunity for further investigation and development of lithographic image making, including photographic techniques and multi-color printing. Editioned prints of greater scope and complexity are undertaken, consistent with the student's interest and experience.

Prerequisite: PR 300.

PR 322**Advanced Non-silver Processes**

1.5 or 3 credits, 3 or 6 hours

Continued development of image and skills in combinations of non-silver processes.

Prerequisite: PR 222.

PR 326**Introduction to Offset Lithography**

1.5 or 3 credits, 3 or 6 hours

Develops skills in image preparation and printing techniques using offset lithography. An emphasis placed on personal imagery. Hand-drawn, photographic, and digital methods of image making are investigated.

PR 327**Advanced Offset Lithography**

1.5 or 3 credits, 3 or 6 hours

A continued investigation of offset lithography.

Prerequisite: PR 326.

PR 333**Attitudes and Strategies: Printmaking**

3 credits, 6 hours

While the first semester of this course concentrates on general issues of contemporary artists' practice, it continues in the second semester with a focus on the printmaker's world. The student creates many prints exploring a variety of printmaking methods. Drawings to clarify the direction that a possible later series of prints might take are another expectation as well as completed drawing projects. Students should take at least one area of printmaking and develop technical skills beyond elementary proficiency. All three mediums: relief, intaglio and planographic are to be used in making prints this semester. Combining methods, particularly for the addition of color, is urged.

PR 400**Advanced Workshop**

3 credits, 6 hours

Development of ideas, images, and techniques while establishing direction and personal original expression. The workshop atmosphere permits a comfortable handling of all procedures and printmaking processes. Students are encouraged to be involved with adjacent expressive means such as drawing, painting, sculpture, photography, and crafts.

Prerequisites: PR 201, PR 204, PR 300, and FA 333.

PR 406**Print Study Seminar II**

1.5 credits, 3 hours, alternate weeks

The historical and conceptual context of prints, portfolios, and book arts of the 19th and 20th centuries is studied at the Philadelphia Museum of Art. Written and printed expression of the ideas and processes involved are integrated into this course of study.

PR 412**Advanced Printmaking Media: Digital Applications**

3 credits, 6 hours

Continued investigation into printmaking processes on an advanced level in terms of technical understanding and the development of imagery. Emphasis is on the integration of idea and process and the incorporation of computer-generated material, to be extended through the mark-making qualities, size extension, and color overlays possible through screenprinting, etching, relief, and lithography.

Prerequisite: Introductory class in one or more printmaking processes.

PR 420**Thesis Workshop**

3 credits, 6 hours

Develops a body of work in preparation for portfolio and exhibition presentation. An emphasis is placed in the development of ideas and content of each student's work supported by a series of individual and group critiques by faculty and visiting artists. The student is expected to participate in group exhibitions as well as a solo exhibition and to present a professional portfolio of work.

Prerequisites: PR 201, PR 204, PR 300, and FA 333.

PR 421**Collaborative Printmaking**

1.5 or 3 credits, on tutorial basis, 3 or 6 hours

Involvement in the business, technology, and experience of printing limited editions for faculty, student, or professional artist's by guiding the artist in preparation of the idea, then proofing and printing the edition. Advanced students only; demonstration of mark-making and editioning abilities.

PR 425**Book Production**

1.5 or 3 credits, 3 or 6 hours

The development and production of a printed book or portfolio of works: design and formatting of a publication including investigation of sequence, page design, and binding possibilities; hands-on experience in the preparation of images for press production, pre-press techniques, and assisting the Master Printer in the printing. All work is produced in the Borowsky Center for Publication Arts, the University's state-of-the-art offset lithography facility. Students may choose to collaborate on projects or work independently.

Prerequisite: Recommendation from the participant's major department chair is required.

MFA Book Arts/ Printmaking

PR 600 A

Colloquium: Text and Image

1.5 credits, 3 hours

An understanding of language and verbal constructs enables the individual to explore the relationship between text and imagery. Emphasis is placed on the individual's personal vision throughout the program's course of study.

PR 600 B

Colloquium: History of the Book

1.5 credits, 3 hours

Hands-on study of rare books and manuscripts from antiquity to the present with discussions dealing with their structural, historical, and artistic significance. The class meets at the Library Company of Philadelphia with field trips to local special collections.

Prerequisite: PR 600 A.

PR 610 A/B

Book Arts Studio: Color/Mark

3 credits, 6 hours

Provides the student with an opportunity to explore a broad range of image-making approaches. Emphasis on mark-making with a number of instruments and media, the use of color as a structural basis for composition, and the compositional and expressive use of letter forms.

PR 612 A/B

Book Arts Studio

A 3-4.5 credits, 9 hours

B 3 credits, 6 hours

A series of studio courses exploring conceptual concerns intrinsic to the creation of a book. The student learns to incorporate calligraphic, handset or computer-generated letterforms with images in unique and editioned books. Emphasis on proficiency in process and the creation of a personal visual language. Focus on achieving a strong foundation in technical and conceptual skills. Frequent faculty and visiting artist critiques encourage an evolution in ideas and imagery.

PR 611

Non-Toxic Printmaking Methods

3 credits, 6 hours

A range of printmaking media using non-toxic processes and materials. Designed for graduate students who are experienced artists with an understanding of their personal imagery and approach to visual expression, but who are not necessarily proficient printmakers. Students will be offered a number of solutions to working in the studio, solvent and acid free. Topics covered will include intaglio (using water process photographic plates) drypoint, relief, collograph, monotype, and screenprinting.

PR 623 A/B

Bookbinding

1.5 credits, 3 hours

Basic book structures are explored in the first semester with emphasis on sound conservation techniques and good craftsmanship. In the second semester historic book structures serve as models and departure points for innovative bindings.

PR 626

Offset Lithography

1.5-3 credits, 3-6 hours

Offers the student hands-on experience with offset lithography as an artist's medium. The primary focus is on the creation of personal imagery (photographic and/or hand drawn) for prints and books. The course enables students to take advantage of state-of-the-art production methods and develop skills in photomechanical processes, platemaking, and color printing.

PR 700 A/B

Colloquium: Professional Practices

1.5 credits, 3 hours, alternate weeks

Professional practices and issues related to the fields of printmaking, book, and publication arts are explored through discussions, lectures, and field trips in the first semester. In the second semester, the focus is on the completion of the individual's written thesis requirements. Each thesis candidate prepares a résumé, an artist's statement, and presents a slide lecture to be placed on record in the University Library.

Prerequisite: PR 600 B.

PR 710 A/B

MFA Thesis Studio

3-6 credits, 6-12 hours

A continuation of book and printmaking projects is combined with related visual concerns in preparation for the required MFA Thesis Exhibition to be presented during the final semester. The MFA candidate develops an individual course of study and defines the projects in a written contract. A thesis committee to advise the student through the thesis exhibition process is chosen during the fall semester. The evolution of ideas and imagery is encouraged through frequent faculty and visiting artist critiques.

Prerequisite: PR 610 B.

PR 711 A/B

MFA Thesis Studio: Thesis Exhibition

3 credits, 6 hours

PR 723 A/B

Bookbinding

1.5 credits, 3 hours

Continued investigation of the book structure at an advanced technical level. Individual attention to developing creative solutions to support book content will start in the first semester. Through critiques and individual instruction the final semester is devoted to developing structures that support thesis work.

Prerequisite: PR 623 B.

Painting/Drawing

PT 101

Freshman Painting

1.5 credits, 3 hours

Primarily an introduction to the decisions, general methods, and problems of painting. Students are introduced to oil painting with both still life and figurative subject matter. Technical instruction related to the broad image possibilities in painting. Students work from setups, models and landscapes.

PT 124

Freshman Drawing

1.5 credits, 3 hours

Designed to increase the beginning student's awareness of drawing as an expressive pictorial form. It is meant to enrich rather than duplicate the Foundation Drawing experience. Included in the course of study is an investigative perceiving and representing of objects and scenes, mark-making as a conveyor of feelings, sensations, and ideas, and compositional and stylistic strategies that present meaning. The emphasis is always on the awareness of options for expression rather than on prescribed systems of drawing.

PT 202 A/B

Sophomore Painting

3 credits, 6 hours

Studio work introduces the student to the domain of painting through projects that cover not only the basic elements of form, color, and technique, but also the basic conceptual challenges unique to painting. Students are exposed to the origins and purposes of painting and the range of possibilities offered by both traditional and contemporary approaches.

PT 211

Painting Studio

1.5 credits, 3 hours

A general study of painting subjects, such as the still life, landscape, the city, the human figure and its environs. This course often includes a subtitle, such as Figure in the Landscape, which defines the thematic basis for the studio projects.

PT 213

Anatomy and the Figure

1.5 credits, 3 hours

An opportunity to investigate the basic visual structure of the human figure, both skeletal and muscular.

PT 219

Watercolor

1.5 credits, 3 hours

A course in which the preferred medium is transparent watercolor, the particular characteristics of which are explored. Both perceptual and non-perceptual approaches introduced.

PT 225

Figure Drawing

1.5 or 3 credits, 3 or 6 hours

Students work from the clothed and nude model and are introduced to the range of approaches relevant to the act of direct observation. This course encourages the students to clarify what they are looking for when they are drawing the human body. Proportion, anatomy, psychology, posture, kinetics, weight, volume, tactility, and environment, are a few of the considerations that have an impact on the diverse ways in which figure drawings can be made.

PT 226

Abstract Drawing

3 credits, 6 hours

An assignment/critique format, which examines the nature of abstraction in the context of drawing disciplines. Options in media, tools, methods, and formats are considered in relation to the purposes of a given project. In general, abstraction calls for an appreciation of the intrinsic properties of the materials used in a work, the formal characteristics of tool-markings, and the significance of pictorial structures.

PT 227

Figure Painting

3 credits, 6 hours

Painting projects that develop awareness of the many issues to be considered in creating forms that represent the human being. Working from live models as well as from other visual sources, including those of photography and fine-art masterworks, students investigate the variety of conceptual and stylistic possibilities in depicting the human figure. Concerns for gesture, weight, color, proportion, scale, apparel, portraiture, space and light, composition and narration, can all be a part of the circumstances in which the human figure is the center of interest.

PT 233

Landscape Painting

3 credits, 6 hours

Painting the traditional subjects of the landscape: land, city and country, water and sky, light and air. An examination of how these subjects can be seen and interpreted.

PT 236

Figure Composition

1.5 or 3 credits, 3 or 6 hours

A drawing course emphasizing the development of images using multiple figure arrangements. Assignments are designed to foster awareness of the significance of poses and groupings relative to formal design virtues, narrative and symbolism.

PT 237

Representational Painting

3 credits, 6 hours

A studio course addressing traditional and contemporary concepts and approaches to representational images. Special emphasis is placed on the relation between content and form. Exploration in color, space, texture, shape, composition, and style will be evaluated in the context of intention, aspects of recognition, and precedent. Paintings will be generated out of direct observation of nature and human models as well as from the students' own resources. Projects may focus on contemporary prototypes (paintings since 1945), specific domains such as American Portraiture, or paradigms from the entire lineage of East/West traditions of representational art.

PT 238

Abstract Painting

3 credits, 6 hours

The genesis of abstraction can be nature, idea, or emotion. An abstract painting is one in which the pictorial form is primarily a product of invention and imagination. It may or may not reflect a reality outside itself. Assignments investigate a range of concepts, sources, and procedures.

PT 240

Materials and Techniques

1.5 credits, 3 hours

The materials and processes used in making pictorial works of art. Information on the appropriate use of materials, such as pigments and painting supports, is given and explored by the students. This course delves into materials and processes to create aesthetically significant surfaces.

PT 241

Color Studies

1.5 credits, 3 hours

Studio work and independent projects consider the purposes and effects of color organization, color perception, and color theory. Color is approached as emotive, symbolic, descriptive, and structural.

PT 245
Figure Drawing and Modeling

1.5 credits, 3 hours

Based on the concept that drawing and modeling are mutually supportive. Students draw from the model using a variety of materials and approaches. They model in clay. Emphasis is placed on the exploration of intentions and concepts and the development of visual perception.

PT 264
Mixed Media Drawing and Painting

3 credits, 6 hours

A diversity of drawing and painting media and methods, including collage and construction are explored, discovered, invented, and intermixed in order to develop a versatile repertoire of studio skills.

PT 269
Collage: The Constructed Image

3 credits, 6 hours

Studio projects are assigned that promote the development of images through the aggregation of fragments. Collage as a principle of construction re-examines compositional notions of unity and harmony and can involve the interaction of diverse and incongruous materials, methods, styles, and/or images.

PT 302 A/B
Junior Painting

3 credits, 6 hours

Students maintain designated spaces in the Junior Studio where they can develop a more professional working routine. They are expected to show increasing personal initiative and direction. Regular critiques on both an individual and group basis connect the student to the values of the past and the present, stimulate interest in the major questions of our time, and provide resources for progress. This course embraces plurality of ideas about painting and, linked with the goals of FA 333, advocates a spirit of experimentation and research.

PT 334
Junior Drawing

3 credits, 6 hours

An advanced studio in drawing extending knowledge, experience and authority in drawing as a form-making act in the painting process and as a form of expression in its own right. Students will be guided through various aspects of the uses of pictorial elements (line, tonality, surface, etc.) in the making of images that express content and meaning. References to contemporary and historical sources will be investigated.

PT 402 A
Senior Painting

3 credits, 6 hours

Promotes the individual's development of identity as a painter. It simulates the studio-based condition that the painter is likely to maintain as a professional artist. The painter is the architect of the place where he or she will initiate short or long term projects as needed. Within this context, the senior painting major consolidates and develops issues that have emerged from coursework and study of prior and contemporary art.

One-on-one weekly critiques from faculty, monthly senior group critique, and periodic critiques from visiting artists insure the student's diverse responses to recently developed work. The senior painting faculty may assign specific projects if the student's initiative requires broadening or focus.

Prerequisites: PT 302 B and FA 333 B.

PT 402 B
Senior Painting

4.5 credits, 9 hours

Continuing the structure of PT 402 A, the painting major formulates a senior thesis project. Working with senior faculty who read and critique early drafts, the student develops a formal, written thesis and a body of artwork to be presented at the end of the term to a senior thesis panel. This panel is comprised of studio faculty, liberal arts faculty, and student peers.

IN 449
Crafts/Fine Arts Internship

3 credits, 90 hours/semester

Conditions for enrollment: Must be enrolled as a junior or senior in a BS or BFA program; must have a 2.5 cumulative GPA; and cannot enroll for more than 18 credits, including those earned from the Internship during that semester.

Open to Crafts and Fine Arts majors only.

MFA in Painting

Each summer session will begins with a detailed review of the student's previous work, assessing progress, addressing problems, and planning the summer's work. Ongoing individual meetings with the studio mentor are augmented by group critiques at the beginning, middle, and end of the summer session and by occasional group or individual critiques with visiting artists. Each summer's course concludes with planning for work to be continued on an independent study basis during the academic year. Independent studio work is assessed at weekend critiques held at periodic intervals and at the end of the fall and spring semesters.

The following courses are open to students in the summer MFA program only.

PT 610
Major Studio I

6 credits, 10 hours

Evaluation of the student's artistic involvement, projecting and testing options for the direction of the student's graduate work.

Open to SUMFA students only.

PT 611
Major Studio II

6 credits, 10 hours

Further exploration of the options, with increased awareness of theoretical issues and personal vision. Greater focus in the student's work, with a view to completing the repertoire of skills and expression in the medium needed to undertake a thesis project.

Prerequisite: PT 610. Open to SUMFA students only.

PT 710
Major Studio III

6 credits, 10 hours

Planning and initiation of a sustained body of mature work to be presented in a thesis exhibition during the following summer.

Prerequisite: PT 611. Open to SUMFA students only.

See complete course listing
under Master of Fine Arts.

Sculpture

All Sculpture classes are open on a studio elective basis if prerequisites are met and space is available.

SC 101

Freshman Sculpture

1.5 credits, 3 hours

An introduction to sculptural thinking and methods using a variety of materials and processes, including modeling and fabrication. Form-making options are undertaken that are especially suited to acquaint beginning students with the diversity of sculptural activity.

SC 201, SC 202

Sculpture I

3 credits, 6 hours

Emphasizes the fundamental and formal aspects of sculpture. Projects are assigned to help the student experience and understand the unique expressive values of mass, space, plane, line, and texture, along with such visual phenomena as balance, rhythm, scale, movement, and transformation. Introduces the student to a variety of materials and techniques. Assigned projects, group critiques and slide lectures are standard parts of this course.

SC 220 A/B

Molding and Casting

1.5 credits, 3 hours

Covers processes and techniques utilizing plaster, rubber, plastics, clays, and wax for making hard and flexible molds and for casting sculpture in durable materials. Provides a thorough foundation in foundry practices, including wax preparation, investing, pouring bronze or aluminum, chasing, finishing, and patinating finished metal casts.

May be repeated for credit.

SC 241, SC 242

Introduction to Sculpture Projects

3 credits, 6 hours

An open studio oriented toward helping the development of individual initiative. How ideas are transformed into sculptural statements through aesthetic reasoning and the internal logic of a sculpture's color, material, and physical construction.

SC 251

Theories of Structure

1.5 credits, 1.5 hours

Lectures and discussions of various concepts and philosophies of structure: mathematical, biological, linguistic, perceptual, etc., and their implications to the definition of art.

SC 260 A/B

Structure of the Figure

3 credits, 6 hours

Anatomical and morphological analysis of male and female bodies for artists through a three-dimensional constructional method. Proportions, anatomic structure, surface topology, morphological variation, and the body in movement are covered. Directed toward two-dimensional artists as well as sculptors. The means by which the body's salient features can be recognized from any viewpoint in any pose is stressed.

SC 321

Carving

1.5 credits, 3 hours

Introduces the student to stone carving, one of the basic methods of forming sculpture. Students learn to prepare, maintain, and use the tools of the carver. They are introduced to the characteristics of suitable carving materials. Emphasis on the exploration of the formal and expressive potential of carved stone.

May be repeated for credit.

SC 333

Attitudes and Strategies: Sculpture

3 credits, 6 hours

A studio criticism course designed to increase awareness of the attitudes and strategies embodied in artworks. Concepts such as idealism, naturalism, and expressionism are explored in light of their implication for form-making methods and principles. Lectures, studio projects and group critiques create a forum for an emphasis on Sculpture.

SC 401, SC 402

Sculpture III

3 credits, 6 hours

Terms like site-specific, monumental, genre, narrative, emblematic, environmental, etc., reflect the cluster of types of sculptural imagery. This studio course is concerned with the ideational and technical issues raised by various types of sculptural imagery which are assigned in turn. The relationship that sculptures have with the context they exist in and the purpose they serve is stressed.

Prerequisite: SC 202.

SC 421

Metals

1.5 credits, 3 hours

Forming metal has contributed much to the history of sculpture, particularly in the present, where the idiom has become as familiar as carving and modeling. Concurrently offering both basic and advanced technical instruction in welding and forging, using both ferrous and non-ferrous metals, this course is concerned with both the technical and aesthetic aspects of metal sculpture.

May be repeated for credit.

SC 431, SC 432

Advanced Figure Modeling

3 credits, 6 hours

Provides an atelier to continue figure modeling on increasingly advanced levels, and a context to help formulate a personal figurative sculptural idiom. Works are sculpted at various scales and independent projects are undertaken in consultation with the faculty. Critiques involving the meaning and sculptural significance of the works are an integral part of the ongoing class activity.

Prerequisites: FA 223 B or by permission.

May be repeated for credit.

SC 433

Projects in Figure Modeling

3 credits, 6 hours

Allows the student to move beyond modeling the figure as an academic study. Exploration using the figure in expressive contexts is emphasized.

Prerequisites: SC 202 and FA 223 B.

May be repeated for credit.

SC 441, SC 442

Advanced Projects

3 credits, 6 hours

Provides a studio context where maturing, self-initiated areas of concentration in sculpture can be developed to fruition on an advanced level.

Whatever the direction, a critical emphasis is placed through both open and devised assignments on how materials and forms compatible to personal statements are found.

Prerequisites: SC 241 and SC 242, or by permission.

May be repeated for credit.

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3 credits, 90 hours/semester

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Open to Crafts and Fine Arts majors only.

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Prerequisite: SC 610. Open to SUMFA students only.

SC 710 Major Studio III

6 credits, 10 hours

Planning and initiation of a sustained body of mature work to be presented in a thesis exhibition during the following summer.

Prerequisite: SC 611. Open to SUMFA students only.

See complete course listing under
Master of Fine Arts.

Theater Arts

TH 100 A/B Acting for Non-Majors I, II

1 credit, 1.5 hours

Introduces the non-actor to improvisation, character development, and the basic idea of action and objective in performance. The first four weeks acclimate the new actor to being expressive in a group using body and voice through improvisation, theater games, movement; breathing and relaxation techniques are also taught. The students are introduced to script analysis, and asked to write and develop monologues and create dramatic characters for performance. Grading is based on class participation and progress with the work on monologues.

TH 101 Neutral Mask

1 credit, 1.5 hours

A sequence of instruction in mask/movement techniques designed to remove all pedestrian movement from the actor, thereby developing the student actor's movement vocabulary. Develops students' awareness of their own personal movement habits, and their ability to drop their habits in order to achieve neutral body movement. Exercises are designed to achieve neutral body by beginning with simple actions, and progressing to object identification.

Prerequisite: TH 105 A.

TH 103 A/B Acting Studio I, II

3 credits, 6 hours

Introductory studio focusing on the fundamentals of acting, basic skills for stage communication, voice and movement exercises, centering techniques, and exercises designed to increase physical and emotional stamina, identify and strengthen poor technique, develop focus and concentration, and introduce the student to the demands of the theater. In the process of demystifying the craft, the student discovers the energy, power, and vulnerability of self.

Prerequisite: Permission of the faculty.

TH103L Crew

0 Credits, hours by assignment

An extension of TH 120 and TH 121 for theater majors which includes four different production assignments for School of Theater productions. Continues the classroom instruction of TH 120 and TH 121 providing an increased understanding of Technical Production.

Prerequisite: TH 123, or TH 124.

TH 105 A Stage Combat I

2 credits, 3 hours

The integration of aggressive acting intent and safe combat technique using both the unarmed body and the knife.

Corequisite: TH 103 A, permission of the instructor.

TH 105 B Stage Combat II

2 credits, 3 hours

The integration of aggressive acting intent and safe combat technique using a saber or single rapier.

Corequisite: TH 103 A, or permission of instructor.

TH 109 A/B Voice and Speech for Actors I, II

2 credits, 3 hours

Linklater exercises are the basis of a course designed to help the student find his/her "natural voice," and to integrate body, breathing, voice, thought, and feeling into expression through speech. The student is given a practical understanding of the voice and how it works. Tensions, which inhibit primary impulses, are uncovered and dismantled. The function of the articulators is studied and they are examined for blocks and exercised for release.

Prerequisite: Permission of the faculty.

TH 111 Makeup

1 credit, 1.5 hours

Focuses on cosmetic application combined with thorough exploration of the relationship of appearance to character. The course emphasizes the total visual impact of the character on the audience, discussing in depth the contribution of props and costume to the overall effect. The student is given clear directions on the basic techniques including methods and materials for all types of stage makeup, period makeup, fantasy, and the use of three-dimensional makeup and prosthetic makeup.

Prerequisite: TH 103 L.

TH 113 Encounters With Theater Arts

3 credits, 3 hours

Designed to foster students' intellectual engagement with drama and theatre, from classical to contemporary, by introducing them to the basic terminology and methodology used in understanding plays and performances. A range of critical perspectives are applied to a variety of plays from different periods and places; additionally, a number of contexts for theatre study are introduced, including theatre history and production elements.

TH 114**Mask Characterization**

1 credit, 3 hours

Introductory course in character development focuses on a process designed to release and open the student's emotional and physical range, stimulate the imagination, place great emphasis on physical actions, acting with the whole body, and ridding the student of self-conscious mannerisms. Through the use of oversized masks (and a series of challenging exercises), the student is allowed the freedom to become someone else. The work aims to integrate the student's skills with his/her instincts, allowing impulses and the imagination to flow in conjunction with a flexible and vulnerable body. The work culminates with the presentation of a fully realized character, a synthesis of the entire semester's work.

*Prerequisite: TH 101.***TH 115 A/B****Movement for Actors I, II**

1 credit, 1.5 hours

Introduces basic movement vocabulary in modern dance using, primarily, basic improvisational technique. The course is designed to provide the student with awareness of his/her body and the basic skills of movement and dance, such as stretching, breathing, posture, coordination, balancing, etc. Allows the student the experience of creative application of movement and movement expression through various forms and structures of improvisation.

*Prerequisite: Permission of the faculty.***TH 116****Dance for Actors**

1 credit, 1.5 hours

A foundation course for actors which uses basic Vaganova ballet technique to develop alignment, flexibility, coordination, and discipline, and introduces the actor to the movement vocabulary of this tradition. Development of body awareness with attention toward the verticality, two-dimensionality, control, and restraint of ballet.

TH 122 A/B**Music Skills for Musical Theater I, II**

2 credits, 3 hours class, 1 hour lab

Skill training in sight reading, ear training, keyboard and music theory, oriented to the needs of the musical theater performer. First year focuses on rudiments of notation, pitches, intervals, rhythms, and simple chords. Students learn to read from "lead sheet" notation. Examples are drawn from musical theater and classical repertoire. In-class exercises and drills are supplemented with computer-based instruction and keyboard lab.

*Prerequisite: Permission of the faculty.***TH 122 L****Music Skills Lab**

0 credits, 1 hour

Supports Music Skills I and II.

*Corequisite: TH 122.***TH 123, 124****Scene & Lighting Tech****Costume and Property Tech**

2 credits, 2 hours

Introductory course in various phases of physical production dealing with the stage, house, backstage personnel and their duties, construction and painting of scenery, stage lighting, costumes, props, and make-up.

TH 123 L, TH 124 L**Scene & Lighting Tech Lab****Costume and Property Tech Lab**

1 credit, 3 hours

Laboratory experience for students in SOTA's ATA. Students receive foundation training in scenery construction and rigging, lighting and electrical production, costume and property construction, and provide production support serving as primary assistants to professional designer working on SOTA shows. Weekly hours may vary depending upon assignment.

*Prerequisite: Open to Applied Theatre Arts students.***TH 141 A/B****Voice for Musical Theater I, II**

1 credit, 1.5 hours

Introduction to the fundamentals of vocal technique, vocal anatomy, and vocal performance for the musical stage. Examination of various vocal styles used in the musical theater, past and present.

*Prerequisite: Permission of the faculty.***TH 142 A/B****TH 242 A/B****TH 342 A/B****TH 442 A/B****Voice Lesson for Musical Theater**

1 credit, 1.5 hours

Individual (and, occasionally, small group) instruction in vocal techniques appropriate for the musical theater, culminating in a jury examination each semester.

*Prerequisite: Permission of the faculty.***TH 150 A/B****Dance for Musical Theater I, II**

1 credits, 3 hours

Dance technique training oriented to the specific needs of the musical theater performer. Classes in jazz and ballet build strength and awareness and extend the student dancer's physical and expressive range.

*Prerequisite: Permission of the faculty.***TH 203 A/B****Acting Studio III, IV**

3 credits, 6 hours

Course continues the work started in TH 103. Sensory/emotional work and its relation to characterization is further explored, leading to an in-depth study of motivation and subtext. Sensory, emotional, and adaptation exercises, as well as improvisation and two-character scenes are used to deepen the actor's ability to execute honest and purposeful stage action and communication. Emphasis is placed on the "truth of the movement." Both performance and personal journals are maintained on a continuing basis, and outside rehearsals on scenes are expected. All scene work is directed by the instructor, using an individualized hands-on approach.

*Prerequisite: Placement by the faculty.***TH 205 A****Stage Combat III**

2 credits, 3 hours

Intermediate course teaches the integration of aggressive acting intent and safe combat technique using a broadsword and rapier and dagger.

*Prerequisite: TH 105 B.***TH 205 B****Stage Combat IV**

2 credits, 3 hours

Intermediate course prepares the student for the National Stage Combat Proficiency Test adjudicated the last day of class by a Fight Master from the Society of American Fight Directors. This test includes unarmed combat, rapier-and-dagger, and broadsword integrated into a character-specific scene of dramatic conflict.

*Prerequisite: TH 205 A.***TH 209 A/B****Voice and Speech for Actors III, IV**

2 credits, 3 hours

Practical training in speech for the stage. Emphasis on articulation and eliminating regionalisms. During the course of the year the student is expected to achieve a high degree of proficiency in General American pronunciation. Resonance, placement and range are developed. Particular attention is paid to ending consonants, equating length of thought and length of breath, and key wording.

Prerequisite: TH 109 B.

TH 213**Script Analysis**

3 credits, 3 hours

Introduces the student to practical analysis of texts/scripts. The course explores the concepts of conflict, human action, character, action/reaction cycle, dramatic structure, translations, and resources external to the script (historical perspective). At the course's end, the student should possess a firm understanding of the process involved in script analysis, be thoroughly familiar with the composite types of dramatic literature, begin to understand the nature of an informed aesthetic, and understand the consequences of each element of a performance on its audience.

Prerequisite: TH 113, or HU 110 B for non-theater majors.

Discipline History/Humanities

TH 215 A/B**Movement for Actors III, IV**

2 credits, 3 hours

Utilizes intensive physical-emotional improvisation work, including exercises in Williamson technique, rhythmic movement, center floor work, stretches, and the use of physical impulse to expand emotional range.

Prerequisite: Placement by the faculty.

TH 222 A/B**Music Skills III, IV**

3 credits, 3 hours class, 1 hour lab

Continued skill training in sight reading, ear training, keyboard, and music theory, oriented to the needs of the musical theater performer. Examples are drawn from a wide range of musical repertoire. In-class exercises and drills are supplemented with computer-based instruction.

Prerequisite: TH 122 B.

TH 222 L**Advanced Music Skills Lab**

0 credits, 1 hour

Supports Music Skills III and IV.

Corequisite: TH 222.

TH 223**Acting Studio: Technique I**

4 credits, 7.5 hours

Study in contact and truthful response, conversational reality, concentration, spontaneity, getting in touch with one's own behavior and that of others.

Prerequisite: Placement by the faculty.

TH 224**Acting Studio: Technique II**

4 credits, 7.5 hours

Refinement of the actor's inner resources, and further development of the actor's technique and skills at textual analysis. Exploration of relationship, point of view, circumstance, truthful involvement, and the reality of doing.

Prerequisite: Placement by the faculty.

TH 227**Fundamentals of Stage Management**

3 credits, 3 hours

An examination of the role of the stage manager in theatrical production. Practice in the techniques of pre-production activity, coordinating and maintaining rehearsal discipline, developing a prompt script, and calling a show.

Prerequisite: TH 123.

TH 241**Foundations of Singing-Acting**

2 credit, 3 hours

Students are introduced to techniques for handling the unique challenges of acting while singing. Vocal technique and acting technique are integrated through intensive work on solo literature, musical scenes, exercises, and improvisations.

Prerequisites: TH 223, TH 122, and TH 141.

TH 250 A/B**Dance for Musical Theater III, IV**

2 credits, 4.5 hours

Continuation of the previous year's dance training. Technique training in jazz, tap, ballet, social dancing, and related subjects is continued, with focus on the technical needs of the musical theater performer.

Prerequisite: TH 150 B.

Required of all Musical Theater majors.

TH 305 A/B**Stage Combat V, VI**

2 credits, 3 hours

Advanced exploration of the text-specific challenges of fight direction and fight performance using a wide variety of weapons. Weapons and texts change each semester.

Prerequisite: National Stage Combat Proficiency Test Recognition.

TH 309/310**Voice and Speech for Actors V, VI**

2 credits, 3 hours

Involves the study of the key dialects of North America, the British Isles and Europe using the International Phonetic Alphabet as a guide. The dialects chosen are those for which there is most demand in dramatic literature; consequently some time is spent on "Standard British," "Southern Irish," "American Southern," and "New York." Approximately eight to ten dialects are addressed in depth.

Prerequisite: TH 209 B. May be repeated for credit.

TH 311 A/B**Theater History I, II**

3 credits, 3 hours

Two-semester survey of the history of theater: its dramatic literature, theater structures and production methods, styles of acting, and historical trends, through readings, discussions, and lectures. The course explores the history of theater through its artistic, spiritual, political, and cultural sources of empowerment. Students are provided with the historical background to apply acting, directing, and designing techniques to the theater of other periods of history.

Prerequisites: TH 213.

Discipline History/Humanities.

TH 312 A/B**Musical Theater History I, II**

3 credits, 3 hours

Two-semester survey of the history of the American musical theater in the nineteenth and twentieth centuries. Students develop insight into the writers, performers, and theater artists who created the legacy of the musical theater in America, and examine representative works from a variety of periods. Students undertake research projects focusing on major performers, writers, directors, and choreographers. Artists and their work are studied in print and on audio and video recordings.

Corequisite for Musical Theater majors: TH 318

Musical Theater Repertory.

Discipline History/Humanities

TH 315 A/B**Movement for Actors V, VI**

2 credits, 3 hours

Develops clarity and precision of movement through increased awareness of action and character. The student develops greater kinesthetic sense and enhances his/her capability for expressive movement. First term focuses on Laban efforts; second term on LeCoq techniques and period work.

Prerequisite: TH 215 B.

TH 317**Fundamentals of Directing**

3 credits, 3 hours

An overview of the directorial process. Discusses the various facets of a director's job, especially in the early phases of a production, e.g. working with the actor, casting, table work, and rehearsal, and culminates with each student directing a scene of his/her own. The emphasis is on empowering the students as theatre practitioners within the rehearsal process, by introducing them to the basic problems encountered by the stage director, with whom all theatre participants work.

Prerequisite: TH 311 B, or TH 312 B.

TH 318 A/B**Musical Theater Repertory**

2 credits, 5 hours

Scenes, songs, and dances are drawn from the diverse musical theater repertory, enabling the student to develop versatility and a sense of style.

Prerequisites: TH 222 B, TH 241 B, and TH 250 B.

TH 320**Musical Theater Performance**

2 credits, 3 hours

Elective course for non-major actors, singers, and dancers in which students can explore the craft of the singing actor through exercises, improvisations, and repertoire study. Students learn and rehearse solos, scenes, and ensembles from the musical theater repertoire. Emphasis is on developing honesty, ease, and expressiveness in musical theater performance.

Permission of the instructor.

TH 323**Acting Studio: Technique III**

3 credits, 6 hours

Studies in advanced acting. Further development of performance technique as it relates to the rehearsal process. Special emphasis given to clarity of behavior, characterization, action and objective. Scene work used as a means of gauging the actor's ability to apply studio work to text.

Prerequisite: TH 223 B.

TH 324**Acting Studio: Poetic Realism**

3 credits, 6 hours

Exploration of scene study methods as they apply to dramatic works by such authors as Ibsen, Strindberg, Wilde, Chekhov and Shaw, and further development of actor's attention to and application of behavioral specificity.

Permission of faculty.

TH 325**Oral Interpretation**

2 credits, 3 hours

Examines the elements of form and structure in various kinds of literature, and applies that analysis to the craft of the performance. Studies begin with fairy tales, investigate modern and contemporary retellings of fairy tales, and continue with modern and contemporary short stories. The techniques of oral interpretation—different than those used in a studio acting class—focus on the meaning of literature via suggestive vocal dexterity and subtlety of revelation, rather than explicit action. Students are required to write papers analyzing the literature they choose to perform. The course closes with a class performance.

Permission of faculty.

TH 326**Audition Techniques**

2 credits, 2 hours

Focuses on the skills necessary to audition successfully for theatre, film and television. Topics include cold readings, monologues, television commercials and dealing with agents and casting directors.

Prerequisite: Placement by the faculty.

TH 327**Advanced Stage Management**

3 credits, 3 hours

Advanced study of the stage manager's function in theatrical production. Coordination of production personnel, and the management responsibilities in the pre-rehearsal, rehearsal and production periods.

Prerequisite: TH 227.

TH 330**Acting on Camera**

1 credit, 2 hours

Designed for acting students who want to gain knowledge and experience in acting for film and television, the primary market in the entertainment industry. Sessions give each participant a hands-on experience in acting for the camera. The actors are able to see and evaluate each other's film work during a special screening session at the end of the course.

Prerequisite: TH 323.

TH 341 A/B**Voice for Musical Theater V, VI**

1 credit, 1.5 hours

Styles of singing-acting. Students apply integrated singing-acting technique to a diverse range of period styles of musical theater. Solo literature from the 1860s through the present day is examined.

Prerequisites: TH 224, TH 222 B, and TH 241 B.

TH 350 A/B**Dance for Musical Theater V, VI**

1 credit, 3 hours

Continued study of ballet and jazz technique and musical theater styles.

Prerequisite: TH 250 B.

TH 351**Production Practicum**

1 credit, hours by assignment

Practical application of training to experiences in a wide range of production areas: dramaturgy, design, technology, theater management, etc. May include realized studio, workshop or project assignments.

Prerequisite: 2 semesters of TH 103L. May be repeated for credit.

TH 405 A/B**Stage Combat VII, VIII**

2 credits, 3 hours

Advanced exploration of the text-specific challenges of fight direction and fight performance using a wide variety of weapons. Weapons and texts change each semester.

Prerequisite: TH 305 B.

TH 415 A/B**Movement for Actors VII, VIII**

2 credits, 3 hours

Continuation of TH 315. Work in LeCoq movement. Spring term develops a senior movement project.

Prerequisite: TH 315.

TH 417**Directing Studio**

3 credits, 3 hours

A thorough investigation of the directing vocabulary, exercises in space and composition, exploration of scripts from the director's point of view, and practical experience with ground plans. The student is asked to demonstrate his/her understanding of blocking values and textual analysis by conceptualizing and then staging simple scenes. Introduces the basics of acting coaching and is coordinated with script analysis and dramatic criticism.

Prerequisite: TH 317.

TH 419**Business of Theater**

1 credit, 1.5 hours

Exploration of the business and legal aspects of careers in the professional theatre: the roles of agents, managers, producers, and managing directors are explored. Involves lectures on various topics such as unions, contracts, taxes, management and representation as well as occasional visits by professionals in the field.

Prerequisite: Placement by the faculty.

TH 423**Acting Studio: Verse Drama I**

4 credits, 7 hours

Integrated voice and performance work on period scenes and monologues. Material to be covered includes Greek to Restoration.

Prerequisite: TH 323 B, or permission of faculty.

TH 424**Acting Studio: Verse Drama II**

4 credits, 7 hours

Continues the student's training in the most advanced level of period and style work. Increased attention to voice work is supported by the use of texts from Greeks to Restoration. Exploration of comic techniques, heightened behavior and emotional support are involved.

Prerequisite: TH 423 A, or permission of faculty.

TH430**Stage to Video Production**

2 credits, 4 hours

Project work both behind and in front of the camera. Each actor works on a monologue or scene chosen in consultation with the instructor to make his/her work in front of a camera compelling, secure and believable. ATA students will deal with Production Assistant responsibilities, such as continuity, assisting directing, etc. Student assignments may vary according to strengths and interests. Special benefit: students can use excerpts from the workshop for a "video audition" commonly required by today's casting directors, agents and film/TV directors.

Prerequisite: TH 330.

TH 441 A/B**Voice for Musical Theater:****Cabaret/Audition VII, VIII**

1 credit, 2 hours

A Senior seminar in singing-acting. Students work on more demanding repertoire and on special performing challenges such as cabaret theater and auditioning. A Senior Showcase is prepared and performed, and professional outplacement issues are addressed.

Prerequisite/corequisites: TH 303 A/B,

TH 318 A/B, and TH 341 A/B.

TH 449 Internship

3-15 credits, hours by assignment

Hands-on involvement with a professional company. Placements may consist of administrative or production support work, positions in assistance to directors, producers, stage managers or dramaturges, literary management, casting, understudying or performance, and may be outside of the Philadelphia area.

Prerequisite/corequisite: TH 419.

Open to Theater Arts majors only.

TH 450 A/B**Dance for Musical Theater VII, VIII**

1 credit, 3 hours

Continued study of ballet and jazz technique and musical theater styles.

Prerequisite: TH 250 B.

TH 451**Senior Project**

3 credits, hours vary by assignment

Faculty approved and supervised capstone experience in a student's area of concentration. May be a School of Theater Arts-sponsored project or one with a reputable outside company recognized by the faculty and area professionals.

Prerequisite: TH 351.

TH475**Special Studies in Theater**

3 credits, 3-6 hours

Topics and studies of current interest in areas of theater practice, such as new trends or movements in performance, movement, voice work or international theater. Topics could also include areas of theater production, guest artists' workshops or contemporary developments in the field. Courses can be taught in either a studio or lecture format with contact hours varying accordingly. May be repeated for credit for topics on different subjects.

Prerequisite: By permission of faculty

Writing for Film and Television

WM 111, WM 112**Traditions of Narrative I, II**

3 credits, 4 hours

Two-semester studio writing course, which uses narrative examples from various genres to introduce dramatic structural elements such as character, conflict and premise. Students are required to write extensively both in and out of class. Two major creative written works required in each semester.

Prerequisites: Permission of the instructor and review of a portfolio of written work.

WM 113, 114**Dramatic Structure I, II**

3 credits, 4 hours

An intensive year-long writing course that introduces students to major principles of the three-act structure found in narrative screenplays. Focus on such topics as act design, creation of character, conflict, and setting. Students will be required to complete major written work and participate in workshops of written material.

Prerequisite: Permission of the instructor.

WM 214, 215**Screenwriting I, II**

3 credits, 4 hours

An intensive screenwriting workshop, where in the first semester, students write a series of outlines for a short screenplay. In the second semester, students write outlines and a short screenplay.

Prerequisite: WM 113, 114; WM 219, or permission of the instructor.

WM 219**Writing for Film**

3 credits, 4 hours

Studio writing class introducing students to the basic elements of screenwriting for film. Students are required to write dramatic exercises in class, as well as outside of class. Supplemental readings are discussed and film highlights shown to assist the students in their writing.

Prerequisite: HU 110 B.

WM 241**Arts of the Media**

3 credits, 3 hours

Introduction to the various production values, which directly influence the character of the dramatic product. Subjects of study include music, cinematography, art and production design, editing, sound, costume design and special/computer effects as they relate to the writer's intention and the quality of the final product.

Open to all students.

WM 243**Screenplay Analysis**

3 credits, 3 hours

A course devoted to the critical analysis of screenplays. Students will be required to read numerous scripts and write critical papers on various dramatic structural principles highlighted.

Prerequisite: WM 219, or permission of the instructor.

WM 251, WM 252**Narrative Cinema I, II**

3 credits, 6 hours

Examines and analyzes film through the perspective of narrative structure. Various forms, schools of film, styles, and genres from both the domestic and international film community are studied chronologically, emphasizing the influence and integration of the various forms with one another.

The course requires supplemental weekly screenings of the work being studied.

Students who have successfully completed HU 248 A/B are not eligible to enroll for credit in this course.

Open to all students.

Discipline History/Humanities

WM 253**History of Television**

3 credits, 3 hours

Provides an overview of the medium of television. The impact of television since its inception has become increasingly pervasive and influenced an entire society through its ability to educate and entertain. Video examples of the medium are supplemented by class discussion and reading assignments. Two term papers, a midterm, and final exam are required.

Open to all students.

Discipline History/Humanities

WM 315**Adaptation from Fiction**

3 credits, 3 hours

Writing course developing the craft of adaptation, focusing on the use of fictional material as the source for the dramatic form. The various genres of fictional material, including novels and short stories, are examined and students learn to handle the conceptual and technical challenges inherent in the process of altering written text for the mediums of television and film.

Prerequisite: HU 110 B, or permission of the instructor based on a review of a portfolio of written work.

WM 316**Adaptation from Non-fiction**

3 credits, 3 hours

Writing course developing the craft of adapting non-fictional sources to the dramatic and documentary form. Various genres of non-fictional material, including, but not limited to, newspapers, periodicals, autobiographies, biographies, memoirs, letters, diaries, and historical texts are examined. Students learn to manage the conceptual and technical challenges inherent in the adaptation of non-fiction for television and film.

Prerequisites: HU 110 B, and permission of the instructor based on review of a portfolio of written work, or WM 112.

WM 317**Episodic Television Writing**

3 credits, 4 hours

Studio writing class which analyzes the specific genre of episodic television writing. Students read scripts and view examples of various genres in the form, and work in teams to create original written work.

Prerequisites: HU 110 B, and junior status in the major, or permission of the instructor based on a review of a portfolio of written work.

WM 321, WM 322**Advanced Screenwriting I, II**

3 credits, 4 hours

Studio writing course preparing the student for the entire process of crafting a full-length script for television, film or theater. In the first semester, students develop a concept, pitch the project, prepare an outline/treatment for a full-length work and draft the first act. The second semester is devoted to the completion of the full-length work and the revision process.

Prerequisite: WM 213, or permission of the instructor.

WM 323, WM 324**Advanced Playwriting I, II**

3 credits, 4 hours

Studio course preparing students to write a full-length play. The first semester focuses on development of a theme and preparation of a draft of the first act. The second semester is devoted to the completion and refinement of the piece, resulting in a full-length work.

Prerequisite: WM 213, or permission of the instructor.

WM 341**Acting/Directing for Writers**

3 credits, 3 hours

Studio course addressing the collaborative aspect of dramatic production involving writers, actors, and directors. Students are introduced to directing and acting, using their own dramatic texts as the source material. All students are expected to have polished dramatic scenes already written prior to the beginning of the course.

Prerequisite: WM 213 or WM 219.

WM 343**Film Story Analysis**

3 credits, 3 hours

Explores dramatic structures and storytelling conventions of narrative films. Screenings, group discussions and analysis will highlight the devices employed by screenwriters to tell a good story. Weekly screenings followed by critical papers of each screening.

Prerequisite: WM 213, or WM 219.

WM 411, WM 412**Senior Thesis I**

3 credits, 4 hours

Senior Thesis II

3 credits, 3 hours

The final writing project in the program where over the year, the student develops an outline/treatment and the completion of a full-length screenplay. Entertainment industry practices are integrated into the course.

Prerequisite: WM 322.

WM 431**Interarts Project**

3 credits, 6 hours

Provides an opportunity for writers and students throughout the University to collaborate on a semester-long project. Students jointly submit project proposals for approval and develop them to completion. Emphasis is placed on the students' ability to consider the artistic and technical implications of the combined media while successfully integrating art forms in a considered and polished final piece.

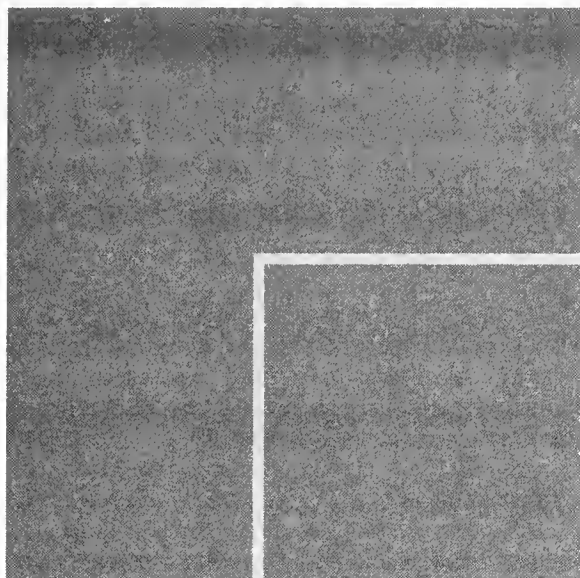
Open to all students with permission of the instructor.

WM 499**Internship**

3 credits, 6 hours

Seniors are placed with regional companies to expose them to a real work environment in the field of media. Placements vary and may include local network-affiliated television stations, public broadcasting stations, film-production companies, or multimedia manufacturers. A paper or journal chronicling the experience is required upon completion of the internship.

Corequisite: WM 421. *Open to seniors in Writing for Film and Television only.*



General Information

Undergraduate and Graduate
Course Catalog
2002 • 2003

UArts



THE UNIVERSITY
OF THE ARTS®

Admission

Barbara Elliott

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Director of Admission

First Floor, Dorrance Hamilton Hall

215-717-6030

The admission requirements and procedures are designed to help the University select, from among the men and women applying, those best qualified to benefit from the educational opportunities at The University of the Arts. The University prefers applicants who express themselves through visual images, performance, and creative writing; who demonstrate intellectual abilities through their academic record; who wish to increase their awareness of themselves and their world; who address their environment in a positive, individualistic manner; and who bring energy, concern, and humor to their inquiry. The University values diversity, liveliness, thoughtfulness, and curiosity, and seeks in its students a broad range of intellectual, artistic, extracurricular, and personal energies. Admission is offered without regard to race, color, national or ethnic origin, religion, sex, sexual orientation, marital or parental status, age, or handicap. Each applicant is considered individually, and the Director of Admission may make an exception to any requirement.

Admission to The University of the Arts is based on both academic performance and artistic development. Each college at The University of the Arts has special admission criteria related to its course of study. The admission committee examines every applicant's academic record for evidence of rigorous, scholarly preparation. In addition, each college at the University has separate requirements for evaluating a candidate's artistic progress. Entrance to the College of Art and Design requires the candidate to present a visual portfolio. The College of Performing Arts requires students to pass an audition in their specific discipline. The College of Media and Communication asks candidates to present a media or writing portfolio. Because the portfolio and audition requirements are specific to each program, interested applicants should contact the Admission Office for a full explanation of the University's expectations.

Admission to the University is based upon a combination of factors; candidates for admission must assume responsibility for all of the admission requirements when submitting an application and realize that the Admission Committee will base its decision on the sum total of these factors.

Undergraduate Application Process

International applicants should also refer to the section of this catalog titled International Students. (See index.)

All applicants are encouraged to visit The University of the Arts for an information session and portfolio review or audition. Information sessions with the Admission staff offer students and their families the opportunity to learn more about the application process, programs of study, campus life, and financial aid. Portfolio reviews, interviews, and auditions are part of all applicants' entrance requirements and are separate from the information sessions. In addition to demonstrating their artistic abilities during the portfolio review or audition, students should be prepared to discuss their academic record, personal achievements, extracurricular activities, and professional goals.

1. Application Form. Paper forms are available from the Office of Admission or downloadable from the University website or they may also be electronically submitted at www.uarts.edu/applynow. All candidates are required to submit a completed application for admission and \$50 application fee. The application fee for international applicants who are not U.S. citizens or Permanent Residents is \$75. The University of the Arts will waive the application fee in cases of extreme family financial need. A fee-waiver request is required from a high school guidance counselor, two-year college counselor, or other authorized person.

2. Secondary School Record. An official copy of the secondary school transcript is required of all applicants. A curriculum of college preparatory subjects is recommended. Specific course distribution is not required, although a minimum of four (4) years of English and two (2) years of history is strongly recommended. Remaining courses should be selected from the approved college preparatory program, including study in languages, mathematics, science, humanities, art history, psychology, and sociology. These courses should be augmented by study in visual art, music, dance, drama, or creative writing.

Applicants not holding a regular high school diploma may qualify for admissions consideration upon conversion of the General Education Development Test (GED) to a state diploma through the Department of Public Instruction of the applicant's resident state.

The University of the Arts welcomes applications from students who are home-schooled. Home-schooled students must present a secondary school diploma issued by their public school district or the GED. For Pennsylvania residents, The University of the Arts also accepts secondary school diplomas issued by Erie Area Homeschoolers, Buxmont Christian Educational Institute, and Pennsylvania Homeschoolers Accreditation Agency, all of which are approved by the Pennsylvania Department of Education to award secondary school diplomas.

3. Standardized Test Scores. The submission of official standardized test scores is required for admission although applicants who have completed a college-level English Composition course with a grade of "C" or better, or applicants who have been out of school for more than five years, are not required to submit standardized test scores. The SAT, SAT 1, or ACT are the acceptable standardized tests. Applicants with a diagnosed learning disability or the other qualifying impairment may submit nonstandard-administration test results. United States—educated students whose first language is other than English are required to submit the results of the SAT II English Language Proficiency Test (ELPT). The ELPT is offered as an achievement test through CEEB. Test results should be sent to the University directly from the testing agency. The University of the Arts' CEEB code is 2664. The ACT code is 3664. Candidates for admission from Puerto Rico or Latin America may substitute or augment the SAT or ACT with the Prueba de Aptitud Académica (PAA).

4. English Language Proficiency. Applicants educated outside the United States for whom English is not their first language are required to demonstrate proficiency in English. The TOEFL is required for applicants who have been educated in non-English-speaking countries. A minimum score of 500, if paper-based, or 173, if computer-based, is required for undergraduate admission. United States—educated students whose first language is other than English are required to submit the results of the SAT II English Language Proficiency Test (ELPT). The ELPT is offered as an achievement test through CEEB. Test results should be sent to the University directly from the testing agency. The University will also accept the results of the College Board's Advanced Placement course and exam in

International English Language (APIEL) as proof of English language proficiency for undergraduate admission. A minimum score of 3 is required.

5. Recommendations. Applicants are required to submit a letter of recommendation from a teacher, guidance counselor, or employer. Recommendations should comment on the applicant's demonstrated abilities in the arts, maturity, ambition, determination, and seriousness of purpose.

6. Personal Statement. All applicants are required to submit a 150 to 300-word essay. The statement should be typed on a separate sheet of paper and attached to the application. The applicant should list his/her name, Social Security number, and the semester for which he/she seeks admission on the statement.

7. Artistic Presentation. Refer to the Portfolio and Audition requirements published in the application packet.

8. Interview. Although not required, all applicants are encouraged to visit The University of the Arts and interview with a member of the Admission staff or University faculty. Applicants to the College of Art and Design are expected to present their portfolio during the interview. Applicants to the College of Performing Arts or the College of Media and Communication should be prepared to discuss their academic record, personal achievements, extracurricular activities, and goals. The interview also provides the applicant with an opportunity to ask questions about the University. Applicants should feel free to note questions about the application process, programs of study, courses, instructors, student life, or financial aid and bring these with them to the interview.

9. Financial Aid, Federal Loans, Scholarships. Obtain the Free Application for Federal Student Aid (FAFSA) from a high school guidance counselor if applying for financial aid or scholarship. Submit the FAFSA to the Federal Student Aid Program by February 15 for priority consideration. List The University of the Arts as the institution to receive your information. The Title IV Code for The University of the Arts is 003350.

Transfer Applicants

Transfer students are admitted to The University of the Arts under policies that vary from college to college. The University considers any applicant who has been enrolled in a college-level program of study after secondary school to be a transfer applicant. Transfers enjoy a preferred position among applicants for admission since it can be assumed they have matured in their goals and have demonstrated their abilities at the college level.

Transfer Application Requirements

The application process for undergraduate transfer students is the same as for freshmen with the exception that, in addition to the process described in the above section, applicants must submit official transcripts from all colleges attended. Candidates should include a listing of any courses in which they are currently enrolled or intend to complete prior to matriculation at The University of the Arts. To aid in the assessment of transfer credits, a catalog containing the course descriptions, credit assignment, and credit-hour ratio for each college attended should be sent to the Office of Admission. A minimum G.P.A. of 2.0 is required for transfer.

Transfer of Credit

Students may receive credit for courses taken at other regionally accredited institutions that are similar in content, purpose, and standards to those offered at The University of the Arts. A minimum grade of "C" is required in order to present a course for transfer credit. Only credits are transferable, not grades.

Candidates are given a preliminary transfer credit evaluation at the time of admission; final award of transfer credit and placement level is subject to receipt of final official transcripts and verification by the registrar at the time of enrollment.

Residency Requirements

The time it takes for a student to reach graduation will depend upon the time needed to fulfill The University of the Arts' degree requirements.

Every transfer student must complete a minimum of four full-time semesters in residence preceding graduation and must earn a minimum of 48 credits in studio and/or liberal arts courses. Transferable credits will be applied only to the specific studio and liberal arts requirements stipulated for a UArts degree. For this reason, transfer students may be required to remain in residence at the University for more than the minimum four semesters and to complete more than the minimum 48 credits, regardless of the number of credits earned at previously attended institutions. Transfer credit is evaluated by the department chair or school director and the Director of Liberal Arts in consultation with the Office of the Registrar.

College of Art and Design

Upon completion of the preliminary credit evaluation, the applicant will be invited to schedule an interview and portfolio review with a faculty member from the major department. If unable to attend a personal interview, refer to the University's Portfolio and Audition Brochure for specific requirements.

Freshman Transfers

Transfer students with fewer than 21 transferable liberal arts credits and without qualifications for advanced standing in studio should expect to be registered for the Foundation Program and anticipate being enrolled at The University of the Arts for the equivalent of eight semesters. Those who qualify for either the three-year program or advanced standing but wish to take advantage of the Foundation Program and elective courses may also apply as freshman transfers.

Three-Year Transfers

Applicants who have not had substantial studio instruction but who present a minimum of 21 transferable credits in liberal arts may qualify for the three-year transfer program. Under this program, students have the opportunity to fulfill the College of Art and Design's graduation requirements in three years. In the first year, the Foundation Program curriculum is combined with studies in the major department. If approved by both the Foundation Program and major-department chairpersons, the transfer student may attain third-year status at the start of his or her second year. This program imposes an extremely demanding schedule and is best suited to mature students who have definitely decided upon a major.

Advanced Standing

Students transferring into the second- or third-year level studios of major departments are considered advanced standing candidates. The first year in the College of Art and Design includes 21 credits of studio coursework in the Foundation core (Drawing, Two-Dimensional Design, Three-Dimensional Design, and an optional course, Time and Motion) and elective courses. Students who have completed between 18 and 21 credits in studio and who have studied in the foundation areas may be considered for advanced status.

Decisions concerning admission to a major department, class standing, and mandated prerequisites are made by major-department faculty upon an evaluation of the admission portfolio and preliminary transfer-credit analysis.

College of Performing Arts

At the time of the entrance audition, the Audition Committee evaluates the applicant's performance with respect to the level of achievement required for advanced standing. Transfer credit in the major may be granted for comparable previous undergraduate credit earned, up to the level of placement. Transfer credits may be granted toward the Liberal Arts requirements regardless of a student's standing in the major. The number of Liberal Arts credits accepted for transfer is unlikely to change the length of time required to complete the degree. Transfers to the College of Performing Arts are not given credit for studio courses until after the completion of the first semester at The University of the Arts. Transfer students to the College of Performing Arts should assume that they will receive freshman status unless advanced status is clearly indicated in their letter of admission.

College of Media and Communication

Transfer applicants to Writing for Film and Television, Multimedia, and Communication are evaluated on a case by case basis, depending on the nature of prior educational experience and demonstrated creative abilities. Transferrable credits may be applied to major, Liberal Arts, and/or electives requirements.

Application Notification

Applications are reviewed on a rolling basis beginning in December for fall admission and September for spring admission. Priority is given to fall candidates who file an application by March 15, although the University will accept and review applications as long as space in the class is available. All applicants are notified of the Admission Committee's decision in writing by the Director of Admission. Generally, students can expect to receive notification of the decision within two weeks of completing all admission requirements.

Tuition Deposits

Applicants who are offered admission for fall enrollment are asked to submit a \$300 tuition deposit within three weeks of the offer of admission to reserve a place in the entering class. Upon receipt of the tuition deposit a housing reservation will be sent to the student. The tuition deposit may be refunded if the student notifies the Office of Admission of their intent to cancel enrollment, in writing, prior to May 1.

The University of the Arts subscribes to the May 1 Candidate's General Reply Date and will honor any applicant's written request to defer the acceptance of the offer of admission until May 1. Requests for a refund of the tuition deposit that are postmarked after May 1 cannot be granted. After May 1 the University assumes that the student's tuition deposit to The University of the Arts is the only

enrollment deposit that the student has submitted. The University reserves the right to cancel the offer of admission if the student posts a deposit at another college or university.

Housing Deposits

University housing is open to new students entering in both fall and spring semesters. Housing reservation forms are sent to all incoming students upon receipt of the tuition deposit. The University will guarantee housing to all students who submit a housing reservation and post a non-refundable \$200 housing deposit by June 1. Although the University anticipates that it has adequate housing to meet the student demand for on-campus living, there is no way to predict when University-supervised housing may be filled; therefore, after June 1, space is available on a first-come, first-served basis.

Deferred Admission

Undergraduate and graduate students who are admitted to The University of the Arts and then wish to defer their admission must submit their requests, in writing, to the Office of Admission. If permission is granted, a \$300 nonrefundable tuition deposit must be paid in order to confirm enrollment for the following semester or year. Deferred students who enroll in a degree program at another institution in the interim will not retain their deferred status; they must reapply to the University as transfer students.

Deferred candidates are also required to submit a statement of activities and reaffirm their intent to enroll at The University of the Arts. Candidates seeking fall or summer enrollment must file this statement by January 15; spring candidates must submit this statement by November 15. Students are permitted only one deferment.

Those who are not approved for deferred admission may reapply for the following year. A new application form must be filed with a reapplication fee of \$10; additional credentials may be required.

Early Admission

Extremely capable students may be ready for college before they have completed the normal four-year secondary school program. The University welcomes applications from those who feel they are scholastically and artistically prepared, and sufficiently mature, personally and socially, to undertake college work.

Early Admission candidates must be able to fulfill either of the following conditions:

1. By taking an overload during the junior year of high school or summer courses, the applicant is able to complete high school diploma credit requirements and receive the diploma before enrolling at the University.
2. Under a written agreement, the candidate's high school authorities grant the applicant a high school diploma upon completion of the freshman year at The University of the Arts.

Conditional Admission

The University of the Arts has designed alternative admission programs to consider those whose potential may not be indicated in standardized test scores or class rank, or who have had limited formal training in the arts.

Offers of admission may specify one or more of the following conditions:

1. **Pre-Freshman Enrichment Program.** The admission of freshman applicants to the College of Art and Design or the

Multimedia program may be contingent upon successful completion of the University's Summer Pre-Freshman Enrichment Program (PREP). This condition is made when the application review indicates that additional preparation in studio is necessary to ensure the student's success in the first year curriculum. PREP includes studies in drawing, two-dimensional, and three-dimensional design. Classes are scheduled for a four-week session, with 30 hours of instruction per week. PREP is a noncredit program, but grades are given to measure performance. A minimum 2.0 (C) grade point average indicates successful completion.

2. Academic Warning. Students admitted under Academic Warning must achieve a "C" (2.0) grade point average at the end of their first year of study in order to be promoted.

3. Academic Achievement Program. Applicants may be required to participate in the Academic Achievement Program (AAP). The purpose of the program is to provide developmental maintenance and transition services to students who, because of life circumstances, may not have achieved their potential in secondary school and need additional preparation in art and academics to ensure their success. AAP is funded by the Commonwealth of Pennsylvania's Higher Education Opportunity Act (ACT 101). Students selected to participate in the program must be Pennsylvania residents and meet the family income eligibility guidelines established by the Commonwealth of Pennsylvania.

Advanced Placement

CEEB Advanced Placement Program (AP)

The University of the Arts may award three credits toward the liberal arts requirements for a score of 4 or better in any CEEB Advanced Placement Examination in an academic subject. An official report of scores must be submitted to The University of the Arts directly from The College Board, Advanced Placement Program, Princeton, NJ. AP credit is not given for studio art or performance. Students are notified of AP credits awarded prior to registration.

College Level Examination Program (CLEP)

The University of the Arts cooperates with the College Examination Board in its College Level Examination Program (CLEP). Credits may be awarded for Subject Examinations in composition and literature, foreign language, history and social studies, or science and math depending on the score earned in the examination and other factors as follows:

1. The credit must be directly applicable to the student's degree requirements.
2. The credits cannot be used to fulfill upper-level course requirements.
3. The total number of credits awarded through CLEP is limited to 12.
4. A score equivalent to the minimum acceptable score or higher as recommended by the American Council on Education is necessary.

College-Level Course Work

The University may also award credit for college work completed while the student was still in high school. Applicants who have taken college courses should arrange to have their college transcripts sent to the Office of Admission for transfer-credit evaluation. Students should also send official descriptions of the college courses so that the University can make accurate evaluations. Transfer credit cannot be granted for courses that were taken to fulfill high school graduation requirements nor for credits earned in a dual enrollment program that granted secondary school and college credit for the same course. Credit will not be granted for pre-college programs.

International Baccalaureate

The University of the Arts recognizes the International Baccalaureate Examination (IB). The University may award 6 credits toward the liberal arts requirements for a score of 4 or better in a higher level (HL) examination and 3 credits for a score of 4 or better in a subsidiary level (SL) examination in an academic subject. An official report of scores on the IB exams should be sent to the Office of Admission for evaluation. Students are notified of the credits awarded prior to registration.

Credit from Nonaccredited Institutions

Based on the applicant's portfolio, credit may be awarded at the time of admission by the department chairperson of the intended major. The maximum number of credits awarded may not exceed the number of credits earned at the nonaccredited institution (as adjusted to conform with the University's credit evaluation policies). These credits may be assigned to fulfill specific requirements of The University of the Arts degree as agreed upon by the department chair or director, and the registrar.

Credit by Portfolio/Audition

A maximum of 18 credits may be granted to applicants by portfolio review for artistic experience independent of any course work. Credit by portfolio is granted only for studio work done prior to matriculation at The University of the Arts. Academic standing and course credit based on portfolio review are determined by the appropriate department chairperson during the admission process. This portfolio work cannot have been part of the assigned work for a secondary or post-secondary course.

Applicants who qualify may be granted credit by audition in performance subjects. Audition credit requires the approval of the Audition Committee and the school director. Academic standing and course credit based on the audition are determined during the admission process.

International Students

Applicants who are neither U.S. citizens nor Permanent Residents are considered International Students. The University encourages international candidates with strong academic and artistic qualifications to apply for admission.

International students who apply to the University should follow the procedures outlined in the appropriate section of this catalog. International applicants should also be aware of the following additional requirements and procedures:

1. English proficiency. Applicants to the undergraduate programs whose first language is other than English are required to demonstrate their proficiency in English in one of two ways:

Submit official scores from the Test of English as a Foreign Language (TOEFL). A minimum score of 500 on the paper-based test, or 173 on the computer-based TOEFL, is required for admission to the undergraduate programs,

or

Complete Level 112 in the English Language Program offered by any one of the more than 20 ELS Language Centers located throughout the USA. Information about these programs may be obtained directly from:

ELS Language Centers
1357 Second Street, Suite 100
Santa Monica, CA 90401-1102 USA
Telephone: 310-458-7400
Fax: 310-458-7404
www.els.com

International candidates for admission to a graduate program whose first language is other than English must present an official TOEFL score of 550 or above, if paper-based, or 213, if computer-based, or complete Master's Level 110 in the English Language Program offered by any of the ELS Language Centers located throughout the US. Information about these programs may be obtained directly from ELS Language Centers, as listed above.

2. Transcripts/Mark/Grade Sheets. All applicants must provide a complete, official transcripts from every school attended on the high school/secondary level and postsecondary level. Each transcript must be translated into English by a certified translator and the translation must be notarized.

International students who wish to be considered for advanced standing and receive transfer credit for coursework already completed should submit an Evaluation of Foreign Educational Credentials Comprehensive Report from the Academic Credentials Evaluation Institute (ACEI). International applicants to the graduate programs are also required to submit The Basic Report from ACEI. It is the applicant's responsibility to contract with ACEI directly for this service. Instructions and application for foreign credentials evaluation can be obtained directly from:

Academic Credentials Evaluation Institute, Inc.
PO Box 6908
Beverly Hills, CA 90212 USA
Telephone: 310-559-0578
Fax: 310-204-2842
www.acei1.com

3. Certification of Finances. International students who plan to enroll at the University are responsible for all of their educational and personal expenses for the full duration of their education at The University of the Arts. Certification that these financial obligations can be met is required in order to qualify for the F-1 visa. A Certification of Finances form is sent to international students upon receipt of their application. The form must be completed in English and certified by a bank official. This statement must declare the availability of funds of at least (US) \$31,340 to cover the cost of one year of education and personal expenses. The I-20, used to apply for the F-1 visa, will not be issued without a valid Certification of Finances.

4. Financial Aid. International students may be considered for a limited number of University funded merit-based scholarships. These scholarships cover partial tuition costs only. Need-based financial aid is not available. Students who are not U.S. citizens or Permanent Residents may qualify for educational loans through an International Student Loan Program (ISLP). Further information on the ISLP may be obtained directly from:

International Education Finance Corporation
424 Adams Street
Milton, MA 02186 USA
<http://www.IEFC.com>

5. Scholarships. A limited number of partial merit scholarships may be awarded to international students who demonstrate outstanding academic and artistic achievement and potential. International merit scholarship recipients are notified of the scholarship award within two weeks of the offer of admission.

Admission Requirements for Graduate and Post-Baccalaureate Programs

The University of the Arts offers these graduate degrees:

Master of Fine Arts

Book Arts/Printmaking
Ceramics
Museum Exhibition Planning and Design
Painting
Sculpture

Master of Arts

Art Education
Museum Communication
Museum Education

Master of Arts in Teaching

Visual Arts
Music Education

Master of Industrial Design

Master of Music

Jazz Studies

In addition to the graduate programs, The University of the Arts offers post-baccalaureate non-degree programs in Crafts and teacher certification in visual arts. Please refer to the Table of Contents to locate full program descriptions.

Candidates for graduate admission are strongly encouraged to file the admission application and complete all admission requirements early. The University has established several deadlines, after which candidates' completed applications will be reviewed and notification of admission and financial aid decisions issued. If space remains available in the entering class after the published application deadline, applications will continue to be accepted and reviewed on a rolling basis until the class is filled.

Deadlines for application for admission to graduate programs are as follows:

- February 1 Priority Deadline for Summer MFA programs in Painting, Sculpture, and Ceramics; Early Action Deadline for all other programs.
- March 1 Priority Deadline for all fall programs; Deadline for Summer MFA programs in Painting, Sculpture, and Ceramics.
- April 1 Deadline for all fall programs.

Spring admission is possible in the post-baccalaureate programs and the graduate programs in Education only. Applications to these programs should be submitted by November 15.

Transfer of Credit

A maximum of six credits may be transferred and applied toward graduate degree requirements with the approval of the program director and registrar. Only those graduate courses in which a grade of "B" or higher has been earned may be considered for transfer credit.

Graduate Application Requirements

All applicants for admission to graduate study at The University of the Arts must hold a bachelor's degree from a U.S. institution which is accredited by a recognized regional association, or have the equivalent of a bachelor's degree from a foreign institution of acceptable standards.

1. **Application Form:** All candidates are required to submit a completed graduate application for admission and \$50 application fee. The fee for international applicants who are not U.S. citizens or Permanent Residents is \$75. The application fee will be waived for University of the Arts' alumni.

2. **College Transcripts:** An official transcript from each undergraduate and graduate school attended is required of all applicants.

3. **Recommendations:** Applicants are required to submit three letters of recommendation. Two of these recommendations must come from professors or professionals in the area of the student's intended major who are familiar with the applicant's capabilities and credentials.

4. **Personal Statement:** All applicants are required to submit a one- to two-page statement that describes their professional plans and goals. The statement should be typed on a separate sheet of paper and attached to the application. Applicants should list name, Social Security number, and the semester for which they seek admission on the statement.

5. **Proof of Secondary School Graduation:** An official copy of the secondary school transcript or diploma is required of all applicants. The Commonwealth of Pennsylvania requires that the University maintain this information on file for all undergraduate and graduate students.

6. **Interview:** A personal interview with the director of the program to which the candidate is applying is strongly recommended. Appointments should be scheduled directly with the department.

7. **English Language Proficiency:** Applicants for whom English is not their first language are required to demonstrate proficiency in English. The Test of English as a Foreign Language (TOEFL) is required for applicants who have been educated in non-English-speaking countries. A minimum score of 550 on the paper-based test, or 213 on the computer-based test, is required for graduate admission, or level 112 in the English Language Program, offered by any one of the more than 250 ELS Language Centers located throughout the USA, must be successfully completed.

8. **Financial Aid:** Obtain the Free Application for Federal Student Aid (FAFSA) and a Stafford Loan Application if applying for financial assistance. Submit the FAFSA to the Federal Student Aid Program by February 15 for priority consideration. The Title IV Code for The University of the Arts is 003350. A Financial Aid Transcript (FAT) must be requested from the Financial Aid Office of each college or postsecondary institution attended. The FAT should be sent to The University of the Arts' Office of Financial Aid. Please review the catalog section on Financial Aid for more complete information about application procedures.

Graduate students who wish to be considered for grant assistance should contact their department for additional information.

9. **Special Requirements for Graduate Education Applicants:** Students entering the Master of Arts and Master of Arts in Teaching programs should hold a bachelor's degree in art or music, including at least 40 semester hours of studio credit with a "B" average. Applicants to the MA program in Museum Education must have completed 18 semester hours in Art History, including a comprehensive survey course and a course in 20th-Century Art. Deficiencies in this minimum must be made up as prerequisites or corequisites; a maximum of 12 such credits may be taken while a matriculated graduate student. With approval of the program director, a maximum of 6 studio credits may be applied to the elective requirements in the program.

Graduate Portfolio and Audition Information

Every student applying to the College of Art and Design must submit a portfolio of his/her work. Every student applying to the College of Performing Arts must audition. An application must be filed with the Admission Office before a portfolio review or audition is scheduled. Please refer to the Graduate Application Form for specific requirements, which may be obtained through the Admission Office.

Crafts Studio Post-Baccalaureate Certificate

Admission to the Craft Studio Program is based on portfolio and interview. The program is designed for students who already hold an undergraduate degree. Applications may be obtained from the Office of Admission. See Bachelor's Degree Holders in the Financial Aid section of the catalog for additional information.

Post-Baccalaureate Pre-Certification Concentration in Art Education

Candidates for this program must hold a BFA or BA degree in Art, or equivalent, with a minimum of 40 semester credits in studio and 12 semester credits in Art History with a minimum of a "B" average. The Post-Baccalaureate Concentration in Art Education is available to University of the Arts/College of Art and Design alumni only after all pre-certification requirements have been met, except AE552 and AE659.

Applications may be obtained from The University of the Arts Office of Continuing Studies.

Tuition and Expenses

Tracey Brown

tbrown@uarts.edu

Manager, Student Billing Office

Second Floor, Dorrance Hamilton Hall

215-717-6187

Undergraduate Tuition and Fees

Annual tuition is charged to all full-time undergraduate students, with one-half payable prior to the start of each semester. Full-time students carry a minimum of 12 credits per semester and may carry up to 18 credits without incurring additional charges. Excess credits are subject to additional charges at the standard semester credit rate. Permission of the dean of the appropriate college is required for a student to carry more than 18 credits in one semester.

In addition to the annual tuition charge, all students registered for 12 credits or more are required to pay an annual general student fee. The general student fee is applied toward the cost of library facilities, studio and computer operations, orientation, student activities, and special services, including health services, placement, and registration. The annual general student fee is not refundable.

Students registering for fewer than 12 credits are charged per credit. There may be additional course fees or charges, which may include deposits, the cost of expendable materials, and lab fees in selected studio classes. Lab fees, in particular, are most common in the Crafts and Media Arts departments. Please contact those departments directly for more information. In addition, private lessons for students who are not enrolled in the School of Music will carry an additional fee. Reservation deposits for housing and tuition are credited to the student's bill and are not refundable.

Schedule of Annual Undergraduate Charges and Fees

2002-2003 Academic Year

Full-time tuition	\$ 19,630
(12-18 credits/semester)	
Tuition per credit	\$ 853
General Student Fee	\$ 850 (all full-time students)

Housing Fees

Housing:	
Pine	\$ 5,070 – 5,480
Furness Hall	\$ 4,550 – 5,210
1228 Spruce	\$ 5,270 – 5,690
311 Juniper	\$ 5,690 – 6,000
Housing reservation deposit	\$ 200
Housing damage deposit	\$ 200 (refundable)

Graduate Tuition and Fees

Graduate students are considered full-time if enrolled in at least 9 credits. Teacher Certification students in visual arts are considered full-time at 9 credits. Full-time graduate students pay annual tuition plus the general student fee. General student fee charges are the same for graduate and undergraduate students. Tuition for part-time graduate studies is charged on a per credit basis.

A student who has completed all the course requirements for the master's degree and is currently working on the graduate project, either on or off-campus, must register and pay a graduate project continuation fee (equal to the cost of 0.5 credit/semester). This

registration, through the Office of the Registrar, is required in each semester until all degree requirements are met.

A student without an approved leave of absence who does not register each semester will be considered to have withdrawn from candidacy for the degree. Students who have not maintained continuous registration must apply through the Office of the Registrar for readmission to the program, and will be retroactively charged for the intervening semesters.

Schedule of Annual Graduate Charges and Fees

2002-2003 Academic Year

Full-time tuition	\$19,630	(9-18 credits/semester)
Tuition per credit	\$ 990	
General Student Fee	\$ 850	(all full-time students)

Tuition Payments and Financial Responsibility

Payment in full for each semester is required before students may attend classes. Tuition invoices are mailed to students each July and November. Students who have not made arrangements to pay their tuition, fees, housing, and/or any other financial obligations to the University before the first day of classes each semester are subject to having their registration cancelled for that semester and losing their class places. Cancelled registrations can only be reinstated with the approval of the Student Billing Office and are subject to a late payment fee of \$60.

The first-semester bill must be paid by mid-August and the second-semester bill must be paid by mid-December. Any amount unpaid after the due date as indicated on the invoice is subject to a late payment fee of \$60 unless an alternative payment plan has been arranged through TMS (see "Payment Plans"). Settlement of all financial obligations of the University rests with the student or the student's parents if the student has not attained independent adult status.

Failure to receive a tuition statement does not excuse a student from paying tuition and fees before attending classes each semester. Student accounts are considered settled when students receive Business Office Approval and a validated ID card.

Any unpaid balance at the end of the semester will be referred to the University's outside collection agency for collection and legal action. Students or their paying agents will be responsible for all collection costs and attorney fees.

Methods of Payment

Students who wish to make their tuition payment directly to the University may use one of the following methods of payment:

1. Check
2. Certified check
3. Money order
4. Wire Transfer (Before arranging for a wire transfer, please call the University for details about the process: 215-717-6194.)

Payment Plans

As a service to our students and their parents, the University offers a commercially-sponsored tuition payment plan. The plan allows for the total sum of all tuition and fees to be paid over ten months, from May through February.

Tuition Management Systems, Inc. (TMS), offers a budget plan that allows you to pay all or part of your annual charges in ten monthly installments for a nominal annual administrative fee. A separate insurance program is also available to participants with this plan. For more information contact Tuition Management Systems, Inc., at 1-800-722-4867.

Acceptance of Credit Cards

The University only accepts credit cards for payment of new student application fees, Continuing Education programs, and purchases made at the bookstore. Due to the high cost of merchant service fees imposed by credit card companies and banks, the University does not accept credit cards for payment of undergraduate and graduate tuition, housing charges, and the general fee. For those who prefer to use credit cards for their convenience or for reward/bonus programs, Tuition Management Systems, Inc. (TMS-see Payment Plans, above) provides two options. You may use your credit card either to make your monthly payments to TMS or to pay the tuition in full. TMS will not assess a separate enrollment fee for these options. However, their contract levies a convenience fee, between two to three percent of the balance charged. For more detailed information, please call TMS at 1-800-722-4867.

Tuition Remission

Alumni Discount

Sons and daughters of alumni of The University of the Arts are eligible for a ten percent remission on their tuition. To qualify, a student must present to the Registrar an official copy of the long-form birth certificate, which lists the names of both parents. The remission applies to each semester that the student matriculates on a full-time basis.

For purposes of this policy, alumni are defined as graduates who have received a diploma, degree, or certificate as a matriculated student in an undergraduate or graduate program from either the College of Art and Design or the College of Performing Arts, excluding the Evening or Continuing Education Divisions of each College. The discount will be issued commensurate with the number of years that a student's alumni parents attended the University (i.e., if an alumnus received a certificate from a two-year program, the discount would be offered for only two years).

Sibling Discount

Families that have two or more members simultaneously attending The University of the Arts are eligible for a tuition remission. Presentation of the long-form birth certificate is required for each sibling attending. The youngest member of the family may receive a ten percent tuition remission each semester during which both are full-time matriculating students.

Spousal Discount

A husband and wife attending The University of the Arts are eligible for tuition remission. Presentation of a certificate of marriage to the Registrar's Office is required. The second person of the married couple to register at the University may receive a ten percent tuition remission each semester during which they are both full-time matriculating students.

Students are entitled to only one type of tuition discount (i.e., alumni discount, sibling discount, spousal discount, etc.) in any given academic year. For more information, contact the Office of the Registrar at 215-717-6420.

Housing Fees

Students are not permitted to move into University housing until all tuition and fees are paid in full. A damage deposit is required of all students who live in University housing. This deposit is held in escrow and will be refunded to the student after the apartment is vacated. Any charges for damage to the apartment will be subtracted from this deposit. An additional Housing Reservation Deposit is required to reserve a space in University housing. This deposit will be credited to the student's bill and is not refundable.

Special Charges and Fees

Application Fee

An application fee of \$50 is required with every application for admission or readmission.

Tuition Deposit

Once the student has been accepted for admission to the University, a \$300 tuition deposit is required to reserve a place in the class. This deposit will be credited to the student's bill and is not refundable after

May 1. The tuition deposit must be paid in U.S. dollars within three weeks of the offer of admission. Please refer to the Admissions section of this catalog for more complete information.

Late Registration

A late registration fee of \$35 will be charged to any student registering after the dates listed in the Academic Calendar.

Late Payment

A late payment fee of \$60 will be charged to any student failing to pay his or her tuition and/or housing bill by the due date.

Bad Check Penalty

A \$25 fine is charged for all checks issued to the University and not paid upon presentation to the bank. A hold will be placed on all official student documents until the original charge is paid in addition to the fine. A "flag" will be placed on the student's account and, for a period of one year, payment with a personal check will not be permitted. At the end of one year the student may appeal to the Billing Manager to review his/her payment history. All balances will be referred to a collection agency if repayment is not made.

Transcript Fee

A \$5 fee is charged to students requesting an official transcript from the University.

Tuition Refund Policy and Procedures

By registering for classes, students accept responsibility for paying charges for the entire semester/term, regardless of the method of payment and attendance in class.

Students who are considering withdrawing (either from the University or individual classes) should seriously consider the financial consequences. Depending on the time of withdrawal, balances may still be owed to the University, the Federal Government (if a Title IV program aid recipient), State Governments, Agencies, loan providers and other non-University grantors of scholarships and awards. Students are urged to meet with a financial aid counselor to discuss the monetary impact of withdrawal and their eligibility for aid in the current and future semesters.

General Refund Policy

Fall or Spring Semester

Withdrawal occurring:	Tuition Charged	Tuition Refunded
Prior to first day of classes	0%	100%
Before end of second week	20%	80%
Before end of third week	60%	40%
After end of third week	100%	0%

Summer Sessions

Withdrawal occurring:	Tuition Charged	Tuition Refunded
Prior to first day of classes	0%	100%
Before end of first week	20%	80%
Before end of second week	60%	40%
After end of second week	100%	0%

The following items will be excluded from the refund calculation:

1. The comprehensive fee.
2. Supplies, which are considered 100 percent expended upon purchase.
3. Books, which are considered 50 percent expended during the first week of classes and 100 percent thereafter.
4. The documented cost of any equipment issued to the student and not returned in good condition.
5. Library fines and late fees.
6. Security deposits, which will be returned separately once it has been determined that no damages or fines have been assessed.

Retention of Federal Title IV Program Funds

Students should understand that withdrawing from the University may cause them to owe more money than if they had remained to complete the semester/term.

Withdrawing students who have been awarded Title IV Program aid funds are permitted to retain a pro-rata portion of these funds as an offset (payment) against tuition charges prior to completion of 60 percent of any Term or Summer Session. After the 60 percent mark, all such aid is treated as 100 percent earned. Title IV Program, or Federal funds, would include PELL and SEOG grants and Perkins, Stafford and PLUS loans.

For example, a student withdrawing during a Fall or Spring term on the 20th calendar day after the start of classes, retains 19.0 percent of the total Title IV aid awarded (excluding Federal Work Study). This percentage is calculated by dividing the 20 days completed by the 105 total days in the term (including Saturdays, Sundays, and holidays). This retained aid is then applied against the remaining balance of tuition charges calculated under the general refund policy. The balance of the Title IV aid—or 81.0 percent—must be returned to the appropriate issuer. If this student also received University awards (non-Title IV program), the same retention percentage would apply.

If a student withdrew after 60 percent of the term was completed, or on the 63rd day, 100 percent of the aid would be retained.

A student withdrawing during a Summer Session on the 20th calendar day after the start of classes retains 47.6 percent of the total Title IV aid awarded. This percentage is calculated by dividing the 20 days completed by the 42 total days in the session (including Saturdays, Sundays, and holidays). This retained aid is then applied against the remaining balance of tuition charges calculated under the general refund policy. If this student also received University awards (non-Title IV program), the same retention percentage would apply.

If a student withdrew after 60 percent of the term was completed, or on the 25th day, 100 percent of the aid would be retained.

That portion of Federal Title IV aid which will be returned to the issuer must be repaid in the following order:

1. Unsubsidized Federal Stafford Loan
2. Subsidized Federal Stafford Loan
3. Federal PLUS Loan
4. Federal Perkins Loan
5. Federal Pell Grant
6. Federal SEOG Aid
7. Any other Title IV program aid
8. Other Federal, State, or private student financial assistance
9. To the student

Retention of University Scholarships, Grants and Awards

Withdrawing students who have received University Scholarships, Grants and Awards are permitted to retain a portion of these funds as an offset (payment) against tuition charges based on the duration of attendance. For those students not receiving any Title IV program aid, the portion retained is the same as the tuition charged under the general refund policy. For example, a student without any Title IV aid withdrawing before the end of the third week of classes will be liable for 60 percent of tuition charges. This same student will also receive credit for 60 percent of any University aid awarded.

If a withdrawing student received Title IV Program aid in addition to University Scholarships and Awards, the total amount of aid retained from both sources is calculated using the Federal Title IV rules.

Financial Holds

Students who do not satisfy their financial obligations to the University will have a financial hold placed on their record. Such a hold may result in cancellation of the student's preregistration and will prevent the student from being permitted to register for future courses until the financial hold is lifted. Furthermore, students with outstanding financial obligations to the University will not be eligible to receive official copies of their transcripts or their diplomas. To avoid incurring late fees and/or a hold on academic records, students are expected to make arrangements to pay all tuition, fees, and dormitory charges by the due date on their bill. Students are encouraged to apply early for financial aid.

Financial Aid

Aquila W. Galgon

finaid@uarts.edu

Director of Financial Aid

Second Floor, Dorrance Hamilton Hall

215-717-6170

The University of the Arts offers a variety of financial aid programs to assist students in meeting their educational goals. Aid may be offered in the form of grants, scholarships, loans, or employment, and is funded through federal, state, institutional, or private organizations. Grants and scholarships are considered gift aid and need not be repaid. Loans, which must be repaid, are usually offered at a low interest rate and have an extended repayment period.

Financial need is defined as the difference between the cost of education and the family's federally calculated contribution to these costs, the Expected Family Contribution (EFC). Where need exists, the University assists in meeting costs within the resources available to the institution.

Eligibility for aid is based upon the applicant's financial need, the ability to meet individual program requirements, and the availability of funding.

Typically, 75 percent of the University's students enrolled on a full-time basis are eligible for some type of need-based aid. Therefore all students, undergraduate and graduate, are encouraged to apply.

Information on application procedures, types of aid, program requirements, educational costs as determined by the University, and the students' rights and responsibilities is detailed in the following pages. Most general questions will be answered in these pages. Contact the Financial Aid Office with any specific questions you may have.

Eligibility Criteria

In order to qualify for financial aid a student must:

- Be a U.S. citizen, or eligible non-citizen per Immigration and Naturalization Service (INS) regulations.
- Be admitted to the University.
- Not have received a bachelor's degree or its equivalent. Some forms of aid are offered to post-undergraduate students as specifically noted under "Bachelor's Degree Holders."
- Not have received aid for the maximum number of allowable semesters (8).
- Not have defaulted on a previous federal loan.
- Be matriculated in a program which terminates in a degree or certificate.
- Be enrolled as a full-time student. (A full-time student is one who is registered for at least 12 credits per semester.)

The University offers some types of financial aid to part-time students. For undergraduates, part-time is defined as 6-11.5 credits. For graduate students, part-time is defined as 4.5-8.5 credits.

Some forms of aid are offered to less than full-time students as specifically noted under "Part-Time Students."

- Maintain satisfactory academic progress as defined by the University.
- Apply for financial aid by the deadline.
- Demonstrate financial need as determined by the analysis of the Free Application for Federal Student Aid (FAFSA).

Deadlines

Deadlines are used to assist the University in determining how many students wish to be considered for aid from the available funds. We also use deadlines so that we will receive the necessary information, and be able to forward a response to you, in time for you to make important decisions regarding your enrollment plans.

Students who miss the filing deadlines may not receive all of the aid for which they may have been eligible. Late applicants are also subject to out-of-pocket expenditures for aid, which has not been processed, as well as the withholding of registration and class attendance in the event of outstanding balances.

All eligible students are considered for financial assistance regardless of filing date, depending upon availability of funds. However, University-administered funds will not be used to replace federal or state grants or loans for which a student may have been eligible but for which he/she failed to apply successfully.

Currently Enrolled Students

The University of the Arts' postmark deadline for submission of the FAFSA is March 15, 2003.

Incomplete applications, and applications submitted after March 15 will be considered only after on-time applications have been awarded. Some types of aid (University Grants, Scholarships, SEOG Grants, Perkins Loans, Federal Work Study, and PHEAA Grants) are awarded on an on-time basis and may not be available to otherwise eligible, but late applicants.

New Students

The University of the Arts' postmark deadline for submission of the FAFSA is March 1.

Incoming students are considered on a rolling, funds-available basis after the 1st. Applicants are advised to submit all application materials by March 1, or as soon as possible. Some sources of funding (as above) are limited and will not be available to otherwise eligible but late applicants.

Award Letter Deadlines

The response date on the award letter is the date by which the University requests confirmation of the acceptance of the University's offer of financial aid. (Financial aid includes all offers of scholarships, grants, loans, and work study.) Students are not obligated to the University in any way by confirming the award, and will not be penalized in any way by doing so. By confirming the award, the student reserves those funds.

If the University does not receive a confirmation from the student we will assume that he/she does not wish these funds to be reserved, and will rescind the entire financial aid offer.

New students are strongly urged to confirm their awards from the University of the Arts even if they have not made their final college choice.

Stafford/PLUS Application Deadline:

The March 15, 2003 Stafford/PLUS deadline is a suggested deadline. Eligibility for these loans will not be affected if applications are submitted after March 15. Students should submit loan application(s) as soon as they have decided which college to attend in the fall because loan applications require six to eight weeks of processing time.

We cannot guarantee that loan applications that are submitted after May 1, 2003 will be processed in time for fall billing. If a loan application(s) is submitted late, the student will be required to pay tuition from other resources and then wait to be reimbursed from loan proceeds.

PHEAA State Grant Deadlines - All Students

The state's deadline for receipt of the completed FAFSA application is May 1, 2003 for the following year (2003-2004). Applications received after that date may render a student ineligible for PHEAA grants as well as the other types of aid specified above.

Duration of Eligibility

Under federal and University guidelines, undergraduate students may continue to receive financial aid for only eight semesters, or until the first baccalaureate degree or its equivalent has been earned.

Students are no longer eligible for aid once they have either completed the requirements for the degree or have completed the equivalent number of credits.

Students may not receive undergraduate grants to complete minors, double degrees, or teacher certification programs, that extend beyond eight semesters.

Students are not permitted to delay graduation in order to continue their eligibility for aid.

Students can also exhaust their eligibility for financial aid by failing or withdrawing from courses.

If you have questions about your status please contact the Financial Aid Office.

Financial Aid Application Procedure

Prerequisite

To be considered for financial aid, students must be accepted for admission to the University or be currently enrolled and making satisfactory academic progress as defined by the University.

Requisite

All students who wish to be considered for financial aid must file the Free Application for Federal Student Aid (FAFSA). The information must be released to the US Department of Education and to the University.

The FAFSA is basic to the University's Financial Aid application process and is essential to the determination of the student's eligibility for all types of aid (Pell, FSEOG, and PHEAA Grants, University Scholarships, as well as Federal Work Study and loans). A student cannot be considered for any type of financial aid until a correct and complete FAFSA has been processed.

The University does not require the CSS, ACT, FAF, Profile, or other financial aid applications to be considered for financial assistance.

The Department of Education has provided an easy way to apply electronically for aid. With Internet access, the FAFSA can be completed and filed at <http://www.fafsa.ed.gov>.

Students can also file using software provided by the Department of Education by downloading the FAFSA Express from their Web page at <http://www.ed.gov/offices/OPE/express.html>.

Remember, no matter how a student decides to file, he/she should submit only ONE application each year.

The paper FAFSA application must be mailed directly to the processor in the envelope provided and requires approximately four weeks to process.

Transfer students must submit financial aid transcripts to the University. Federal regulations require that students have financial aid transcripts sent from each post-secondary institution they have attended in the current year, whether or not aid was received. This regulation applies to transfer students who enroll beginning in January. It does not apply to transfer students who enroll beginning in September.

All first-time financial aid applicants must have financial aid transcripts submitted from each post-secondary institution as above.

Transfer students should obtain the Financial Aid Transcript Form from their previously attended institution, or from UARTS.

Declining Financial Aid

If a student declines his/her offer of financial aid or admission, the University will rescind all offers of financial assistance (scholarships, grants, loans, and work-study). If that student later decides to enroll at the University, he/she will be reconsidered for assistance at that point. Eligibility for financial assistance may be greatly reduced at a later point, and will be determined on a funds-available basis.

Title IV Code

The University's Federal Title IV code is 003350.

State Grant Information

Residents of Pennsylvania (per PHEAA's guidelines) will be evaluated for a PHEAA grant by filing the FAFSA.

Residents of Alaska, Connecticut, Delaware, District of Columbia, Maine, Massachusetts, Ohio, Rhode Island, Vermont, or West Virginia.

Students who are residents of these states and are currently receiving a state grant MUST file the Free Application for Federal Student Aid (FAFSA). A separate state grant application form may also need to be submitted to the higher education assistance agency in the student's home state.

If the state grant can be used in Pennsylvania, it is "portable." Portable state grants may be less at UArts than if used at a college in a student's home state.

Residents of states not listed above are prevented by their state from using their state grants in Pennsylvania.

Types of Aid

Each student who completes a FAFSA will be considered for all of the following types of aid. Parental enrollment will not be considered when eligibility for University aid is calculated.

Institutional Scholarships and Grants

University Scholarships

University Scholarships are awarded on the basis of academic excellence and demonstrated talent. The Presidential, Promising Artist, and Artist Grant are types of University Scholarships.

Named Scholarships

The University offers a number of scholarships that have been donated by individuals or groups to help support promising artists. These named scholarships are awarded based on need and merit.

University Grant

These grant funds are need-based and are awarded by the Financial Aid Office to supplement all other financial aid assistance.

Students must be enrolled for at least 12 credits in order to receive Institutional Aid, which is merit-based.

Federal/State Grants

Pell Grant

The Pell Grant is a federally funded program that awards individual grants in amounts ranging from \$400 to \$4000 in 2002-2003. Pell grants are awarded to students who have not received a bachelor's degree nor been aided for the maximum number of semesters allowed.

Eligibility is determined by the federal government and notification is sent directly to the student in the form of a Student Aid Report (SAR), which should be received four weeks after the FAFSA has been filed. The SAR should be reviewed for accuracy and corrected if necessary. The correct SAR should be retained by the student as confirmation of receipt of the FAFSA. Students must enroll for at least 3 credits in order to be eligible for the Pell Grant.

PHEAA Grant

Awards are made to Pennsylvania residents who have not attained the bachelor's degree nor been aided for the maximum number of semesters allowed (8).

Eligible students must demonstrate financial need, Pennsylvania residency, and be enrolled for at least 6 credits. To continue to be eligible for state grant assistance, a full-time student must complete a minimum of 24 credits per academic year.

An award letter may indicate an estimated state grant amount; however, eligibility is determined by the state, and official notification is sent directly to the student beginning in May.

NOTE: Students must meet state residency requirements in accordance with PHEAA guidelines. **PHEAA's filing deadline is May 1.**

Other states have scholarship programs for their residents. Information and applications are available from the respective State boards of education.

Federal Supplemental Educational Opportunity Grant (FSEOG)

FSEOG is a federally funded University administered program. These grants are awarded to needy students who do not hold a bachelor's degree. Typically, FSEOG grants are first awarded to Pell recipients who have met the filing deadlines on a funds-available basis.

Outside Scholarships

The University encourages students to explore all options for outside scholarship assistance. Local businesses, foundations, churches, unions, civic organizations, etc., often sponsor scholarships that can be used toward educational costs.

A good place to begin the search for outside scholarships is on-line at www.fastweb.com. This is a free scholarship search service.

The University of the Arts does not recommend that students pay fees for financial aid information.

As a service to students, the Financial Aid Office maintains a scholarship notebook containing useful information about such funding. This notebook may be viewed in the Financial Aid Office.

The Financial Aid Office must be notified if any additional awards are received. Notification of all grants and scholarships will be included in the award letter.

Student Loans

Student loans are available at low interest rates (capping at 8.25 percent), and with extended repayment terms to assist students in meeting both tuition and living expenses. Because loan indebtedness has serious implications, students should carefully consider the amount of their borrowing (both yearly and cumulative) and borrow the minimum necessary to reasonably meet those expenses, which remain above the Financial Aid Award.

Students wishing to borrow should secure an application from the bank, savings and loan, or credit union of their choice. All students, regardless of state of residency, may borrow from Pennsylvania banks and are urged to do so. The Financial Aid Office can provide an application from one of our recommended lenders.

All students must use the new Stafford application called the **Master Promissory Note (MPN)**. Returning Students may secure a MPN from the same lender used previously. New Students' award letter package should include a MPN.

Students who have previously received a Stafford using a MPN are not required to file another MPN for 10 years.

Students who use PHEAA lenders must submit all loan applications (MPN and PLUS) directly to PHEAA. Students who use out-of-state guarantors must submit loan applications to the University's Financial Aid Office.

Students are encouraged to use a lender having PHEAA as a guarantor. PHEAA has reduced the fees charged on student loans and provides financial incentives during repayment.

If the student has previously borrowed under any of the student loan programs, he or she is encouraged to use the same bank to avoid having multiple loan payments upon graduation. (Pennsylvania borrowers are required to use the same lender.)

All loan applications are based on the FAFSA application; thus this application is prerequisite to the filing of the loan application.

While the loan application is an element of the Financial Aid application process, it is also a separate transaction between the student and his or her bank. It is critical that the student understand that it is he or she alone who is responsible for repaying funds borrowed, and that for most students this will be the most serious long-term financial obligation yet undertaken.

All first-time borrowers are required to attend an Entrance Interview before loan funds will be released by the University. Additional information will be available at orientation and registration.

All students must submit the Stafford Loan Application by March 15.

Graduating students who have borrowed under any federal loan program (as well as those who leave the University prior to graduating) are required to attend an Exit Interview. Students intending to discontinue enrollment at the University must contact the Financial Aid Office.

Student Loan Programs

Federal Perkins Loan (Perkins)

This is a federal loan, which is need-based and is awarded by the University. The Federal Perkins Loan is currently offered at a fixed 5 percent interest rate and is repayable to the University over a maximum ten-year period. Repayment begins nine months after graduation or cessation of at least half-time enrollment at an eligible institution in an approved program of study.

Because Perkins loan funds are limited, this loan is offered to the earliest applicants whose Expected Family Contribution (EFC) is lowest. Perkins loans are usually awarded to freshman and sophomore students (junior and senior students have greater eligibility for Stafford loans). Notification of eligibility for this loan is included in the award letter.

Parent Plus Loan For Undergraduate Students (PLUS)

The parent of a dependent student may borrow up to the cost of education (which includes living expenses) minus any other financial aid the student is scheduled to receive. Repayment begins 60 days after loan funds have been disbursed. The PLUS loan interest rate is variable and caps at 9.0 percent. Approval for the PLUS loan is based upon credit history.

Loan applications are available from the lender of the student's choice. The parent must borrow from the same lender the student has chosen for the Stafford loan, unless that lender does not participate in the program. A PLUS loan cannot be approved until a complete FAFSA has been processed.

Typically the loan application process requires six to eight weeks. In order to deduct the anticipated proceeds from a PLUS loan from the invoice, the loan must have been approved. Therefore, parents wishing to use PLUS proceeds toward the fall balance must submit a complete application by March 15 in order to deduct the amount of the anticipated loan check from the fall invoice.

NJ Class Loan

If a student's parent is a New Jersey resident, he/she may be interested in the NJ Class loan, which may allow payments to be deferred while the student is enrolled. For information and application forms call 1-800-792-8670, or visit www.state.nj.us/treasury/osa.

Federal Stafford Student Loan (Stafford)

Applications for the Stafford loan are available from the lender of the student's choice. Students may choose to use a bank, credit union, or savings and loan association.

The University is pleased to recommend a preferred lender to those students who have not previously borrowed. Please contact the Financial Aid Office for additional information.

A Stafford loan cannot be approved until a complete FAFSA has been processed. Students wishing to use proceeds from the Stafford loan must submit a complete application by March 15. Students who use Pennsylvania lenders must submit the loan application directly to the lender. Students who use out-of-state lenders must submit the loan application directly to the Financial Aid Office.

Per federal regulations, only one Stafford or PLUS loan may be processed for each student.

PLUS/Stafford

The lender will deduct origination and insurance fees from Stafford and PLUS loans before they are disbursed. These fees can total up to 4 percent of the principal amount borrowed. Thus, the amount available from the loan to pay educational costs may be less than the amount initially borrowed.

Students who are in default on a federal loan are not eligible for Stafford or Perkins loans, or other financial aid while enrolled at The University of the Arts.

Students and their parents are strongly urged to make an appointment in the Financial Aid Office to discuss questions regarding any of the student loan programs.

PHEAA Loan Line (to check on the status of your loan):

1-800-692-7392. www.pheaa.org

Remember:

If a student uses his/her Stafford or PLUS loan proceeds toward the fall invoice, he/she must submit the loan application(s) by March 15.

Disbursement Amount

The lender will deduct origination and insurance fees from Stafford, PLUS, and other alternative loans before they are disbursed. These fees can total up to 4 percent of the principal amount; thus, the amount available from the loan to pay educational costs may be less than the amount borrowed.

Student Employment

Federal Work Study (FWS)

FWS is a federally funded program administered by the University. Eligibility for this program is based upon the availability of funds to the University and the student's EFC.

The Financial Aid Office will make a determination of the student's eligibility to earn money through the FWS Program. Notification of eligibility will be included in the Award letter.

A FWS award is not an offer or a guarantee of a job; it is the amount a student is eligible to earn should she or he secure a job. Work study awards are not applied against the invoice. Payment is made directly to employed students by University payroll check.

Eligible students are permitted to work up to 20 hours weekly when classes are in session. Students are paid at least minimum wage and hours may be arranged to accommodate the class schedule. The 2002-2003 FWS award can be used between July 1, 2002 and June 30, 2003.

Jobs are usually available throughout the University in the areas of security, University offices, the library, etc. Positions require various levels of skill and experience.

For students who are interested in working in the larger community, there are several off-campus work study positions available. These jobs are located at sites such as community and arts organizations, theaters, and museums.

The Student Employment Handbook, containing information about job openings and additional information for fall placement, is available in the Financial Aid Office in late summer.

Non-Federal Work Study (NFWS)

Students who do not qualify to work under the Federal Work Study program may work on-campus under the NFWS program.

Information about job availability and placement is as listed in the Federal Work Study section.

The Student Employment Handbook details all of the regulations governing the Federal and non-Federal Work Study programs.

Students are reminded that falsifying time cards is a criminal offense, which can subject them to criminal prosecution, disciplinary action, expulsion, and loss of all financial aid.

Award Notification

Award letters will be sent to new students beginning in March and to returning students beginning in June. The Financial Aid Office staff will be available to counsel students at any point during the application process. Students should be aware that some aid is conditional on the availability of funds to the University, and if these funds are reduced, the University will reduce aid accordingly.

Students must return a signed award letter with acceptance of aid. Failure to return the award letter may result in cancellation of aid.

If an award is estimated, that means some additional steps must be taken before the student can receive those funds, such as completing verification. To receive the Stafford, the student must submit the loan application and his/her check must be disbursed. He/she must endorse the Perkins loan promissory note in order for this loan to be credited to his/her account.

Additional steps are required to claim these forms of financial aid:

Federal Work Study

In order to claim a FWS award the student must locate a job on campus. Once hired, the student must come to the Financial Aid Office to complete the necessary payroll paperwork. Students cannot work, nor can they be paid, until this paperwork is submitted and proper identification is documented. FWS cannot be deducted from the tuition invoice.

Pell Grant

Approximately four weeks after the FAFSA is filed, the student will receive a Student Aid Report (SAR). This document will notify a student as to Pell Grant eligibility.

The award letter will list the Pell Grant amount. Changes to the FAFSA information may affect the student's Pell Grant eligibility.

Perkins Loan

To claim these funds the student must endorse a Perkins promissory note in the Student Billing Office. Funds cannot be credited until a complete, correct note is negotiated.

PLUS and Stafford Loans

These loans must be applied for through the student's lender. Proceeds from these loans are disbursed to the University and may require the borrower's signature. Stafford loan checks will be available in the Finance Office for signature; PLUS checks will be mailed to the parent borrower.

Most Stafford loans will be disbursed to the University electronically and will not require the student's signature. If a student loan is disbursed by check, it cannot be credited to his/her account until he/she signs the check.

The award notice is subject to revision under the following circumstances:

1. If government funding levels to the University are reduced, individual awards will be adjusted accordingly.
2. Verification - The Financial Aid Office is required by federal regulation to resolve any discrepancies in information submitted per verification with that already in a student's file. Any discrepancies may result in revision to a student's aid amounts and/or types.
3. As above, if at any point in the year we become aware of information that conflicts with other documentation in the student's file, we will resolve the discrepancy and revise the award accordingly.
4. Outside Scholarships - Per federal regulation, a student is not permitted to be "overawarded." That is, a student's total amount of scholarships, grants, loans, and work study may not exceed the student's calculated need. If a student would be overawarded due to an outside scholarship, we are required to adjust the other elements of the aid package to eliminate the overaward. We encourage students to seek outside scholarships, and will adjust institutional aid only if absolutely necessary.
5. The University may substitute other aid funds of equal amount and type at any point in the year at its discretion and without any notice.

Special Circumstances

Income Reduction

The FAFSA collects information about a family's income and assets from the previous year (2001). For most people this information is a good predictor of the current year's (2002) income, since most people do not experience wide swings in income from year to year.

If, however, a family's income in the current year will be significantly different (more than 10 percent) from last year's, the family should notify the Financial Aid Office in writing, including all available documentation. Reductions in income which are caused by involuntary job loss, unusually high unreimbursed medical expenses, separation, divorce, death of a wage earner, or the like will be considered.

If a family's circumstances meet these criteria, the University will calculate the financial aid award based upon the estimated current year (2002) figures for the fall semester. At the end of the fall semester the family will be required to provide documentation (such as final pay stub, or an estimated 2002 return) for evaluation of the spring semester's award.

Unfortunately, the University is not able to consider reductions in income due to voluntary job changes, back taxes owed, high consumer debt, multiple mortgages, employment bonuses received in the previous year, overtime, self-employment losses, fluctuations in income from commission sales, or discretionary purchases.

Divorce or Separation

When a married student or parent separates from or divorces his/her spouse subsequent to the filing of the financial aid application, the custodial parent should notify the Financial Aid Office in writing.

In the case of separation or divorce, the Financial Aid Office is permitted to discuss the student's record only with the custodial parent.

Death

Sadly, the University occasionally is called upon to assist a student whose parent or spouse has died subsequent to the filing of the financial aid application. Should this occur, the Financial Aid Office should be contacted immediately, and it will offer every assistance possible.

Dependency Override

The Financial Aid Office is occasionally asked to re-evaluate a student's status due to the student's assertion that he or she should be considered independent of parental support.

The guidelines for dependency are set by federal law, and thus each student must first be evaluated against them. A dependent student is someone who is younger than 24, is not a veteran, is not a graduate or professional student, is not married, is not an orphan or ward of the court, or does not have legal dependents.

An independent student is someone who is older than 24, a veteran, a graduate or professional student, married, or has legal dependents. (See the FAFSA.)

Federal and institutional policy is that the first responsibility for college costs is the student's and his/her family's; thus appeals are rarely granted.

A student who wishes to be considered independent must write a letter of appeal to the Financial Aid Office. The letter must clearly state the reasons for appealing the dependency status. The student will be required to document his/her means of support as well as other items. Please contact the Financial Aid Office for additional information.

Academic Progress

Students who receive assistance in any form, which includes, but is not limited to University grant, scholarship, State grant, Federal Pell Grant, FSEOG, FWS, Federal Perkins Loan, Federal PLUS/Stafford, etc., must maintain satisfactory academic progress in their program of study in order to continue to receive those funds.

Satisfactory academic progress for students at the University is defined as -

1. earning between 12 and 18 credits each semester, and
2. maintaining a minimum cumulative and semester grade point average (GPA) of at least 2.0 ("C" average).

If a student's semester or cumulative grade point average is below 2.0 ("C" average), he or she is automatically placed on probation and required to attain at least a 2.0 cumulative grade point average by the end of the next semester, and meet other requirements as specified by the dean's office.

Students may be required to maintain a GPA higher than 2.0 in some departments or majors. Thus, it is possible to be placed on Probation at higher GPAs.

A student who does not meet the above-cited grade point average and credit load requirements will jeopardize his/her financial aid eligibility.

Students who have had two semesters of academic probation are not eligible to receive financial aid of any type during a third semester of academic probation.

Students who receive University-sponsored scholarships may be required to maintain a GPA greater than 2.0 ("C" average). The student will be notified of specific GPA requirements when receiving notification of the scholarship.

Students who have been dismissed from the University are not eligible for financial assistance of any kind during the first semester of re-enrollment, when the first semester of re-enrollment is at least the student's third semester of censure.

Insufficient Credit Accumulation

In addition to the qualitative standard (GPA), students are also required to meet a quantitative measure of academic progress (rate of credit accumulation). Students who receive merit- and/or need-based aid must earn sufficient credits each semester toward graduation. Students who enroll for at least 12 credits during a given semester must complete, with a grade of "D" or higher, at least 12 credits in order to continue to receive financial assistance.

Although 12 credits is the minimum per-semester credit accumulation to maintain eligibility for financial assistance, the student will NOT be on track to graduate in four years at this rate. Also, "D" grades will cause the student to fail the qualitative (GPA) progress standard.

Each student's total credit accumulation is reviewed at the end of each semester. Students who complete fewer than 24 credits per academic year will be placed on FINANCIAL AID PROBATION for the following semester. If, by the end of the probationary semester, the student has not earned at least 36 credits (for the three-semester period being reviewed), the student then loses his/her eligibility for financial assistance. Students may fail the quantitative standard regardless of GPA.

The student's eligibility for financial assistance will be restored when the student has earned at least 36 credits and has met all other academic progress requirements.

PHEAA Grants

The state grant agency requires that a student earn a minimum of 24 credits each academic year in order to continue to receive state grant assistance. Any student who earns fewer than 24 credits will forfeit his/her state grant for the first semester of the following year. Students who enroll for a single semester are required to earn at least 12 credits to retain their PHEAA Grant. Forfeited grant funds will not be replaced with University awards.

Change in Enrollment Status

Unless specifically designated otherwise, all awards are issued based upon the student's anticipated enrollment as a full-time undergraduate (completing 12 credits or more per semester, in a degree-granting program).

Students who become less than full-time or who enroll as "non-degree" may lose their eligibility for aid in full or in part.

The Financial Aid Office periodically reviews all student accounts and will immediately remove any aid credited to the account of a student who has failed to satisfy progress or enrollment requirements as above.

Students who are considering withdrawing (either from the University or from individual classes) are urged to meet with a financial aid counselor to discuss the impact of the withdrawal on their eligibility for aid. Please read the information about refunds in the "Tuition and Expenses" section of this Catalog.

Students are reminded that withdrawing from their courses (either in full or in part) may cause them to lose their eligibility for aid in current and future semesters.

To avoid unexpected balances, students must contact the Financial Aid Office with any questions pertaining to this subject.

Graduate Students

Graduate students are eligible to apply for Stafford loans and should refer to the section on student loans for further information. Graduate students may also be eligible for assistantships or fellowships through the department in which they are enrolled. Contact the departmental office for additional information and application forms.

Graduate students are required to maintain satisfactory academic progress in order to continue to receive financial aid as specified in this catalog.

Students who have attained a bachelor's degree or its equivalent are not eligible to receive Pell, PHEAA, FSEOG, FWS, Perkins, and most other forms of financial aid including institutional grants.

Graduate students who are in default on a federal student loan are not eligible to receive assistance of any type while enrolled at the University.

The following Web site is helpful for graduate students: www.gradschools.com.

Summer MFA Students

Students who enroll at least half-time (4.5 credits) in the Summer MFA program may borrow under the Stafford Loan program.

Students who matriculated as of June 2000 and follow the 12, 4.5, 4.5 credit pattern are permitted to borrow during all semesters of enrollments and qualify for deferments; these students may borrow up to \$18,500.

Students who matriculated prior to June 2000 and follow the 10, 3, 3 credit pattern are not permitted to borrow during the fall and spring semesters. Summer MFA students who are enrolled less than half-time are not permitted to borrow and do not qualify for deferments.

For the summer of 2002, Summer MFA students who enroll for 10 credits may borrow up to \$10,500, less any other aid.

Transfer Students

Transfer undergraduates are eligible for aid and should apply following the same application procedures as other undergraduates (with exceptions listed below).

All transfer students must submit a Financial Aid Transcript (FAT) from each prior post-secondary institution attended in the current year, whether or not financial aid was received while enrolled. This regulation applies to transfer students who enroll beginning in January. It does not apply to transfer students who enroll beginning in September.

Financial aid will not be awarded to students from whom the required FATs have not been received.

Transfer students who have borrowed the undergraduate maximum under the Stafford program are not eligible for continued Stafford assistance while enrolled at the University.

Any transfer student who is in default on a federal loan is ineligible for financial aid of any type while enrolled at the University.

Transfer students who enroll for the spring semester should be aware that financial aid received for enrollment during the fall semester at another institution is not transferable. Students must reapply for most forms of aid at the University. Contact the Financial Aid Office for additional information and instructions.

Bachelor's Degree Holders

Students who have earned a bachelor's degree or its equivalent and who enroll as undergraduates are eligible to apply for Stafford loans (with exceptions below). In some cases these students may also be eligible for University-sponsored aid. Students are not eligible to receive PELL, PHEAA, FSEOG, and Perkins.

Students who have already borrowed the undergraduate maximum under the Stafford program are ineligible for continued Stafford assistance while enrolled at the University.

Those who are in default on a federal student loan are not eligible for aid of any type while enrolled at the University.

Students must satisfy the financial aid transcript requirement as described under "Transfer Students."

Part-Time Students

Part-time students who are enrolled in degree programs may be eligible for Pell, University, and PHEAA grants, as well as Stafford loans.

Part-time students are subject to all requirements governing the financial aid programs, except that they be enrolled full-time.

Part-time students are not eligible for merit-based aid.

Part-time students should follow application procedures as detailed in this catalog.

Continuing Education Students

Students who enroll through the Continuing Education program are eligible for a very limited selection of loan programs. Continuing Education students are not eligible for any other type of financial aid. Contact the Financial Aid Office for additional information.

International Students

Students who are neither U.S. citizens nor eligible noncitizens (as confirmed by the Immigration and Naturalization Service) are not eligible to receive any form of Federal Title IV financial aid while enrolled at The University of the Arts.

International students will be reviewed for scholarships when offered admission. Those students who demonstrate exceptional artistic ability in their portfolio review or audition will be considered for the University's Scholarship Program.

International students may be eligible to borrow money through a very limited selection of loan programs. International students must have a U.S. citizen co-signer. Contact the Financial Aid Office for additional information.

Study Abroad and Off-Campus Study

Students who wish to study abroad or at another U.S. school for one or two semesters as part of the degree program at UArts will need the advice and approval of their department chair and a written agreement in advance of the courses and a description of how they will transfer back into the degree program. This off-campus study is normally best done in the junior year. Interested students should begin by making an appointment in the Dean's office to discuss their plans at least six months before the program begins. Appointments with the Registrar, Financial Aid, and Billing Offices are also recommended at that time. If the student has financial aid, he/she should register during the normal registration period. While away, the student should keep the Financial Aid office informed of any changes in status.

The following information should be used to assist in determining if study abroad will be a viable option, and to help plan for the financial responsibilities.

Financial Aid, that can be used abroad:

1. Federal Pell Grant
2. Federal SEOG
3. Federal Perkins Loan
4. PHEAA State Grant
5. Federal Stafford Loan
6. Federal Plus Loan

These forms of aid are subject to reduction if costs for study abroad programs are less than costs at The University of the Arts.

Financial Aid, that cannot be used abroad includes all University sponsored aid, such as:

1. Talent Scholarship
2. Presidential Scholarship
3. University Grant
4. Promising Artist Award
5. Artist Grant
6. Named Scholarships
7. Graduate Grants, Scholarships' and Assistantships

Students who plan to study abroad should apply for financial aid adhering to normal deadlines and procedures. Additionally, such students must provide The University of the Arts' Financial Aid office with the following:

1. Contact person at coordinating university or college including their address, telephone, and fax numbers.
2. Power of Attorney, duly executed, (if documents will require your signature in your absence.)
3. Consortium Agreement, completed. (Available from the Financial Aid Office.)
4. Contact financial aid office before final departure. It will be necessary to maintain close contact with our office to assure aid is processed before you leave the country.

Reminders:

1. The study abroad program must be approved by both the academic dean and the University's Registrar's office. Contact those offices for additional information and procedures.
 2. Students must begin all paperwork at least six months prior to the semester abroad.
 3. In most countries students will not be permitted to earn wages, so they should be prepared to have sufficient spending money.
 4. Students may not use financial aid for unapproved programs abroad.
- In order to be eligible for financial aid, the student must enroll through a college or university, that is approved for participation in the Federal Title IV programs.
5. Students may not use the extended payment plan (TMS) to pay for tuition.

Budgets

Educational costs include not only tuition and fees, but also indirect costs such as room, food, books, supplies, and personal expenses. Direct costs reflect the actual amount a student will be billed by the University. Indirect costs are what a typical student might expect for out-of-pocket expenses such as supplies, books, clothing, food, medical expenses, personal items, and transportation over a nine-month period.

Naturally, one's own habits and personal spending patterns will dramatically influence these costs. Therefore, these are estimates only.

These factors are used in formulating a student's budget and determining financial need. The Financial Aid Office will assign each student a budget depending on the information provided on the FAFSA. If the budgets shown below differ significantly from the expenses you expect to incur, please inform the Financial Aid Office.

While certain academic departments may recommend that students have their own computers, the University's students are not required to provide their own computers. Therefore, the University will not accept responsibility for the funding of student-owned machines. Students interested in purchasing computers are welcome to contact the Academic Computing Office for advice on hardware and software selection and information on the educational discounts available. For more information, please refer to the Academic Computing section of this catalog.

Estimated Expenses for 2002-2003

These figures are intended for your use in estimating your costs for the upcoming academic year.

	Commuter	Resident/ Off-Campus	Graduate
Tuition (12-18 credits)	\$19,630	\$19,630	\$19,630
General Fee	850	850	850
Housing	—	5,300	—
Sub Total	\$20,480	\$25,780	\$20,480
Indirect Expenses			
Books & Supplies	2,000	2,000	2,000
Housing	2,000	—	7,100
Food	1,800	1,800	1,800
Living Expenses	1,620	1,620	1,620
Estimated Total	\$27,900	\$31,200	\$33,000

Commuters

Students who live within reasonable commuting distance of the University and reside with parents or relatives.

Resident/Off-Campus

Students who reside in University-owned housing or who reside in housing which is owned by neither the University nor their parents or relatives. Students who live within commuting distance of the University will not be funded as residents, or as off-campus.

Graduate Students

Most graduate students maintain their own homes and have correspondingly higher living expenses. Graduate students who live with parents or relatives will be assigned a commuter budget.

Part-time Students

Budgets for part-time students are determined on an individual basis.

Tuition Tax Benefits

The Taxpayer Relief Act of 1997 includes tax credits for education. The Hope Scholarship is a tax credit of up to \$1500 that covers 100 percent of the first \$1000 in qualified tuition and related expenses, and up to 50 percent of the second \$1000, required for enrollment during the first two years of college.

The Hope tax credit is generally available for tuition and fees paid, less grants and scholarships, for classes which begin on or after January 1, 1998. The credit is phased out for single taxpayers with adjusted gross income between \$40,000 and \$50,000 (\$80,000 to \$100,000 for joint returns). Students who do not qualify for the Hope Scholarship may qualify for the Lifetime Learning Credit.

For specific information about how these tax credits may affect you, contact your tax professional.

Rights and Responsibilities

The receipt of financial aid is a privilege, which creates both rights and responsibilities.

Students have the right to know the method used to determine their need; the right to have access to information and records used in determining need; and the right to be awarded aid as equitably as funds permit.

Students applying for financial aid are responsible for accurately portraying financial resources and circumstances and notifying the Financial Aid Office of any changes in status; for applying in a timely manner; and for maintaining satisfactory academic progress and good standing.

Students who fail to maintain adequate progress will be placed on probation. Failure to correct academic deficiency will result in the loss of financial aid until the required credits and grade point average have been earned.

Students or parents who knowingly provide false information on any financial aid form (financial aid forms include, but are not limited to the FAFSA, verification forms, Work Study time cards and loan applications) will be denied financial aid and will be refused for all subsequent years without the possibility of appeal. Additionally, students so identified will be billed for all aid disbursed and may face prosecution by the Department of Education, which may result in fine, imprisonment, or both.

While the Financial Aid Office staff is available to assist students through the application process, it is the student's responsibility to see to the correctness and completeness of his or her application. If a student receives notification that his/her FAFSA or loan application is incomplete, the student must determine what is necessary to complete the application(s) and submit the required information.

An application for financial aid will have no effect on the decision concerning admission. The admission decision is made without access to financial aid data.

Application for 2003-2004

- File the 2003-2004 Free Application for Federal Student Aid (FAFSA) by March 15, 2003.
- Register for the Fall 2003 semester in April 2003.

Additional Sources of Financial Aid

A helpful way to begin the search for additional financial assistance is on the Internet at www.fastweb.com. Additional financial aid Web sites are listed below. Students are cautioned not to pay for financial aid information; these are free Web sites. The financial aid office also maintains a notebook of scholarships.

www.pheaa.org
www.fafsa.ed.gov
www.finaid.org
www.fastweb.com
www.cashe.com
www.ed.gov
www.usagroup.com
www.cns.gov

For Additional Information

Listed below are numbers to call if a student receives an incomplete notification or does not receive notification within six weeks of application filing.

To check the status of your FAFSA:

1-319-337-5665
1-800-4-FEDAID
www.fafsa.ed.gov

PHEAA Grant Line
1-800-692-7435
www.pheaa.org

The University of the Arts
1-800-616-ARTS
www.uarts.edu

PHEAA Loan Line
1-800-692-7392
www.pheaa.org

Office of Financial Aid
1-215-717-6170
fax 1-215-717-6178
www.finaid@uarts.edu

Inquiries and requests for application forms should be directed to:

The University of the Arts
Office of Financial Aid
320 South Broad Street
Philadelphia, PA 19102

Student Services

John Klinzing, Dean of Students
jklinzing@uarts.edu
3rd Floor, Gershman Building
215-875-2229

The Student Services Division consists of a group of professionals committed to assisting students of the University in reaching their goals. The division provides students with opportunities to develop the interpersonal, leadership, organizational, and communications skills that will serve them on a personal and professional level. The office of the Dean of Students administers and coordinates student services and represents student concerns to campus groups, faculty, staff, and administration.

Counseling Center

Attending college can be a time of major adjustment for both undergraduate and graduate students. There are times when students need support to help them work through this transition. The University of the Arts Counseling Center offers counseling and workshops that can provide this support.

If a student is seeing a psychiatrist at home, the University recommends that he/she establish a relationship with a professional closer to the University. This will help monitor symptoms and medications in a more consistent way and provide a more immediate level of care should a crisis arise. Counseling and Health Services can help with referrals to other professionals.

All counseling and medical issues are strictly confidential.

As with medical emergencies, students are strongly encouraged to carry health insurance for psychological emergencies.

Brian Hainstock, Director of Counseling
215-875-5004
Gershman Building
401 South Broad Street, Room 412

Health Services

The University maintains a health office with a Registered Nurse from Monday through Friday, during the academic year and for six weeks in the summer. First aid is rendered, minor illnesses treated, and appropriate referrals to other health professionals are made. Health counseling is offered, emphasizing disease prevention, health maintenance, stress control, and wellness activities.

Medical services are offered to UArts students by contractual agreement with Jefferson Family Medicine Associates (JFMA), a group of physicians who specialize in Family Medicine Practice. Students may use these doctors as they would use their family physician at home and need only a referral from the University's nurse to obtain an appointment. Besides treating acute and chronic illnesses, there are services for Drug Abuse, Sexually Transmitted Diseases, Birth Control, and Mental Health. University of the Arts students are not charged for these office visits. There will be charges for these services if specialists are called in, if X-ray or laboratory work is needed, and for emergency room visits.

In the event of an emergency after office hours, JFMA physicians are on call 24 hours a day, seven days a week, and may be reached by phone.

Jefferson Family Medicine Associates
Telephone: 215-955-7190
Location: 9th and Chestnut Streets
By appointment through Health Services
8:30 am to 4:00 pm M – F
8:30 am to 12 noon Saturday
Evening hours are held once a week.

If an ambulance is necessary, the student will be billed for this service. The cost of the emergency room visit is the responsibility of the student.

Because of the high cost of medical care, The University of the Arts strongly recommends that students have adequate health insurance to cover unforeseen illness or accident. For those students not enrolled in an insurance program of their parents and who need low-cost insurance, the University offers various insurance plans. Information and brochures may be obtained at the Health Office.

Health Records

All entering students must have a physical exam, complete the Student Health Form, and file it with the Office of Health Services. In addition, the Commonwealth of Pennsylvania insists that universities screen for immunization deficiencies of all first-time students. Students failing to meet these requirements will not be allowed to attend classes.

Anne Whitehead, Director
Anderson Hall Office: 215-717-6230
333 South Broad Street, Room M-36

Terra Building Office: 215-717-6232
211 South Broad Street, 4th floor, Room 401

Student Activities/Special Events

The Student Activities Office sponsors a variety of activities to complement the academic programs. Annual events include a Halloween party, a Fall Carnival, and the popular UArts Late Night Skate. Other events include Grocery Bingo, open mike nights, and trips to New York and Washington, D.C.

Students play a major role in determining the character of the student life program. There are many opportunities for involvement and leadership. The University Student Council helps develop, plan, and implement changes that benefit the student body. Students are welcomed and encouraged to join this organization, which acts as the voice of the student body in the University governance system.

Student clubs and organizations also contribute to campus activities, and students are encouraged to investigate the opportunities these groups have to offer. Organizations include the African American Student Union, the Hip Hop Club, Christian Fellowship, and the Zeggat.

To encourage participation in sports and physical fitness, the University offers partially subsidized membership in a local fitness center. For more information about any of these opportunities, contact the Student Activities Office.

215-875-2257
3rd Floor, Gershman Building

Residential Life

The University of the Arts has made a strong commitment to providing a supportive living/learning environment. The University has four residence halls on campus. All residence halls are furnished and have separate bathroom and kitchen facilities in each apartment. Each building has laundry facilities and 24-hour security and maintenance. All residence halls are "smoke free."

Furness Hall is a historic remodeled building highlighted by its high ceilings and tall windows. It is a four-story building with two separate wings and has large studio, one- and two-bedroom apartments, housing three to four residents.

The 1500 Pine Street Residence Hall is a ten-story building, which has studio, one- and two-bedroom apartments, housing two to five residents. It features hardwood floors and a studios environment.

The 1228 Spruce Street Residence Hall is a recently acquired eight-story building with studio apartments housing two students. It features walk-in closets.

The 311 Juniper Street Residence Hall is also a recently acquired and newly renovated 12-story building with one- and two-bedroom apartments housing two to four students. It features spacious kitchens with built-in microwave ovens, air conditioning, wall-to-wall carpeting, and internet/cable hookups.

All living environments are supervised by specially selected Resident Assistants. RAs are upper-class students, trained in peer advising and crisis intervention, who assist students in their adjustment to college as well as to life in the city. The residence program is supervised by the Director of Residential Life.

It is important for residents to understand that they must abide by the standards listed in the housing contract. Failure to do so makes them subject to the penalties listed in the contract.

Students receive a housing packet outlining all facilities and accommodations after they are admitted to the University. All new students are guaranteed housing if their housing deposits are received by June 1. On-campus housing for students after their first year is determined on a first-come first-serve basis.

The Residential Life Office assists students in finding off-campus accommodations through its off-campus housing service. Early inquiries regarding this information are strongly recommended

Glenn Smith, Director
215-717-6046
311 South Juniper, 1st floor
gsmith@uarts.edu

Meals

Almost all student residences feature separate kitchens within each apartment. Students prepare their own meals according to their individual schedules and dietary preferences. In addition, the University maintains a cafe that serves breakfast and lunch and has an optional meal plan. Snack and beverage vending machines are accessible at all times.

Academic Support Services

The Academic Support Services are available to all students as a supplement to their classroom instruction. Tutors help students develop skills in reading, writing, and other academic and studio areas, including successful classroom strategies and improvement of study habits.

Professional and peer tutoring are available to undergraduate students for general skills and for specific subjects or courses. Computer-assisted academic instruction is also available.

The International Student Advisor will also assist students from abroad in securing support services. Although students may be referred to the services by their instructors, students are also welcome to avail themselves freely of these support services.

For more information, please contact:

Anita Lam, Director
Academic Support Services
215-875-2262
1500 Pine Street, Room 102
alam@uarts.edu

Academic Achievement/ACT 101 Program

The Academic Achievement/ACT 101 Program (AAP) is part of the Higher Education Opportunity Act of the Commonwealth of Pennsylvania. At The University of the Arts, the purpose of the program is to provide developmental maintenance and transition services to students who need preparation in arts and academics. Students selected to participate in the program must be Pennsylvania residents with financial and/or academic needs. With the extra support of the AAP, these students become a highly motivated, cohesive group whose determination to succeed is reflected in their high retention and success rates.

Each year, a small number of students receive conditional admission to the University under the Academic Achievement/ACT 101 Program. These students are mandated to attend the Summer Bridge Intensive, receive tutoring and counseling during the semester, and attend a midsemester review to ensure their success the first two years. To further assist these students, the University also awards an AAP Grant to them so they will be less burdened by financial demands and can focus on their education.

For more information, contact the Academic Achievement Program.

Anita Lam, Director
215-875-2262
1500 Pine Street, Room 102
alam@uarts.edu

Learning Skills Specialist

The University is committed to assuring equal educational opportunity for students with learning disabilities. The goal of the Learning Skills Center is to assist students to maximize their potential while maintaining their independence. Eligibility for services is determined individually based on documented need. The Learning Skills Specialists acts as a liaison between students and faculty. Academic accommodations and adjustments are provided when appropriate. This is a confidential service.

For additional information, please contact:

Neila Douglas, Learning Skills Specialist
ndouglas@uarts.edu
215-875-2254
3rd Floor, Gershman Building

For assistance with any other type of disability, students should contact the Dean of Students at 215-875-2229.

International Student Services

In an effort to meet the special needs of the international student, the University has developed a network of University personnel and offices to provide specialized services to students from abroad. These services are provided through the Office of Admission, the International Student Advisor, the Director of Residential Life, and the Dean of Students.

The University has designated one member of the professional staff as the International Student Advisor. In addition to serving as liaison for students from abroad, the International Student Advisor will assist the student in securing necessary services provided through the support areas of the University. Special programs designed to help international students include the following: ESL tutorial assistance for undergraduates, Immigration Service advisement, and Orientation.

Students interested in participating in the Residential Life program should contact the Office of Residential Life directly, as do all other entering students. While there is no distinct residential program for students from abroad, special efforts are made by the Office of Residential Life to consider the needs of the international student.

Likewise, the University Health Service, while meeting the needs of all enrolled students, also considers the support needs of international students. All international students should take special note of the University's requirement that they maintain or secure appropriate medical insurance coverage, either through their family or through the medical insurance plan offered through the University.

When in need of assistance, students are advised to contact either the International Student Advisor, Anita Lam, at 1500 Pine Street, Room 102, 215-875-2262, alam@uarts.edu, or the Office of the Dean of Student Services at 215-875-2229.

Career Services

As students advance academically and artistically, it is important for them to begin to develop a plan for their career in the arts. The Career Services Office assists students by providing comprehensive services and individual counseling tailored to their specific needs.

Services for students include the following: career counseling; assistance with resume writing; interview techniques and job search skills; career resource library and industry publications/periodicals; Career Connections monthly newsletter; internship listings; job listings including freelance projects, part-time jobs, summer jobs, audition opportunities, and full-time career opportunities; information on fellowships, grants, and contests; annual Futures Fair (Career Day); Web site including on-line résumés, job listings and career links; graduate school information; and study-abroad information.

The professionally trained staff of the Career Services Office provides assistance to both students and alumni of The University of the Arts. For additional information, please contact:

Elisa Kurland, Director
215-717-6075
3rd Floor, Gershman Building
careerservices@uarts.edu

General Information

Campus Security

The University has security personnel in all of its buildings to provide 24-hour protection. Every semester, identification cards are issued and validated by the Public Safety Office for all students, faculty, and employees. Public Safety officers may deny access to University facilities for anyone not carrying a validated identification card. Spot checking of identification cards occurs throughout the day. Complete identification checking occurs each weekday from 7:15 p.m. until 8 a.m.; after 12 noon on Saturday until 8 a.m. on Monday; and when classes are not in session. A limited escort service is provided for students living on or near the University's campus. The general campus area is patrolled on a regular basis.

Campus Security also provides programs to develop student awareness of safety and security concerns in an effort to diminish exposure to loss. The campus Security Department administers the University Safety Program to ensure the safety of all students, faculty, and staff.

In the event of a family emergency about which it is necessary to contact students at the University, parents or guardians should call 215-717-6401 at any time of the day. Security personnel will take the necessary information, contact the appropriate offices to locate the student, and deliver the message.

School Closings

In the event of inclement weather, students should listen to KYW 1060 AM radio for announcements of school closings. The University code number is 116.

Automobiles

Students living in the University's residence halls are not permitted to maintain vehicles (except bicycles) on campus. Any resident student found to be maintaining a vehicle (except a bicycle) on campus will be subject to disciplinary action by the Dean of Students. Such action may include dismissal from the residence halls. Students with disabilities may request an exemption from this rule from the Dean of Students.

Veterans

As an accredited degree-granting institution, the University is approved for the training of veterans. Information about education benefits may be obtained from any VA office.

Student Assistance General Provisions

In accordance with the Higher Education Amendments of 1998, The University of the Arts has available, upon request, information regarding academic programs, financial assistance, and institutional policies and statistics. Plans to publish the information on the university's Web site are currently being reviewed, and most of the information may be found in the university's catalog.

The Student Assistance General Provisions report includes information on the following:

- Accreditation,
- Current degree programs including related facilities and faculty,
- Tuition, fees, and other estimated expenses,
- Withdrawal and refund policies,
- Description of financial aid programs, including eligibility, award criteria, and application procedures, as well as students' rights and responsibilities upon receiving financial assistance (such as continued eligibility, exit counseling, and options for payment deferral),
- Requirements for the return of Title IV grant or loan assistance,
- Services available for students with disabilities,
- Graduation rate.

In addition, each October, the Public Safety Department publishes an annual report on the university's security policies and crime statistics, which is available to all current and prospective students and employees.

To request a copy of the Student Assistance General Provisions report, please contact the Office of the Provost, The University of the Arts, 320 South Broad Street, Philadelphia, Pennsylvania 19102.

Code of Conduct

The University's regulations governing nonacademic student conduct safeguard the particular values and common welfare of the student body and promote the best possible environment for study. Membership in the University is regarded as a privilege, and the student is expected to exercise self-discipline and good judgement. By registration, the student acknowledges the University's authority to define and enforce standards of acceptable conduct. Adjudication of alleged student misconduct is the responsibility of the Office of the Dean of Students. A committee on campus standards, representing the student body, faculty, and administration, serves in an advisory capacity to the Dean. The Campus Standards Committee may recommend suspension, dismissal, or expulsion for student conduct considered unacceptable at the University.

A complete set of rules and procedures is contained in the current code for student rights, responsibilities, and conduct. This Student Code of Conduct may be found in both this Catalog and the Student Handbook.

University policy provides that a student may be required to withdraw from the University for psychological/health reasons. A student who is withdrawn under this policy is one whose behavior necessitates a leave from the University community.

Academic Dishonesty

The University of the Arts does not condone any form of academic dishonesty, including cheating on exams, plagiarism, or similar types of behavior. Lack of knowledge of citation procedures, for example, is an

unacceptable explanation for plagiarism, as is having studied together for remarkably similar papers submitted by two students. Penalties for any form of academic dishonesty may include a reprimand, a failing grade or non-credit for a particular assignment, a failing grade in the course, disciplinary probation, suspension, dismissal, and/or expulsion.

If a faculty member suspects a student of any form of plagiarism or academic dishonesty, the faculty member may address the issue directly with the student. The faculty member shall determine an appropriate course of action after meeting with the student and may impose penalties, which include repeating the project, resubmitting the paper, failing the project or paper, or failing the course. The department chair or director must be notified in writing when the student receives a failing grade in the course as a result of academic dishonesty on the student's part.

Both the faculty member and the student have the right to forward the case, in the form of a written complaint, to the chair or director of the department. (If the instructor is also the chair or director of the department, the case goes directly to the Office of the Dean, and to the Provost in the case of the Director of Liberal Arts.) If the faculty member considers the act of dishonesty serious enough to warrant a more serious penalty, he/she must forward the case to the next level, i.e., the department chair or director, or the dean of the college or the Provost.

If the student or faculty member chooses to appeal the decision made by the chair or director, the student or instructor may forward the case to the Dean of the College. A request for such an appeal must be submitted in writing. The Dean has the right to assemble a committee to address the case, or when suspension or expulsion may result, to forward the case to the Dean of Students.

If the student seeks a further appeal, the case may be brought to the Provost, who has the right to assemble a committee to review the case. Please note that the Provost's decision is the final and binding decision in such cases and no further appeal will be entertained.

Sexual Harassment and Other Prohibited Harassment

The University of the Arts is committed to maintaining an environment in which students, faculty, and staff may pursue academic, artistic, and professional excellence. This environment can be secured only through mutual respect and unconstrained academic and professional interchange among faculty, staff, and students. Faculty, staff, and students of the University are entitled to participate in and obtain the benefits of the University programs, activities, and employment without being discriminated against on the basis of their sex, race, religion, creed, age, ethnicity, national origin, pregnancy, disability, sexual orientation, or military status.

The University regards any act of sexual harassment or harassment because of race, religion, creed, age, ethnicity, national origin, pregnancy, disability, sexual orientation or military status to be a violation of the standards of conduct required of all persons associated with the institution. The prohibition against sexual harassment and other forms of harassment applies to all interactions occurring on campus, in University facilities, or within the context of University-related activities.

The rights defined by this policy apply to all University faculty, students, and employees and the obligations are binding on all faculty and staff as part of their employment regardless of tenure or years of service, and all students, regardless of academic status.

Harassment constitutes a serious offense and the University will take all necessary disciplinary actions to eradicate it from the

University. Those who commit harassment prohibited by this policy are subject to the full range of discipline, up to and including immediate dismissal from the University faculty or employment, or expulsion from the University, as appropriate.

The prohibitions set forth in this policy include acts of retaliation against members of the University community who have filed complaints under this policy.

Substance Abuse Policy

The members of The University of the Arts community and their health and safety are of paramount concern. The University will not tolerate drug and alcohol abuse as it imperils the health and well-being of its faculty, staff, and students, and threatens the operation of its educational programs.

The use, possession, or distribution of illegal drugs and abuse of other controlled substances, in or out of class, or on University premises is inconsistent with law-abiding behavior expected of all students, and may result in discipline, up to and including expulsion.

The University prohibits the illegal and/or unauthorized manufacture, sale, or delivery, holding, offering for sale, possession, or use of any controlled substance as defined under the Pennsylvania Controlled Substance, Drug, Device and Cosmetic Act, 35 P.S. Section 780-102, the Uniform Controlled Substances Act, the Uniform Narcotic Drug Act, or the Federal Food, Drug and Cosmetic Act, 21 U.S.C. Section 301 et seq., on University property.

Such controlled substances for the purposes of this policy shall include but not be limited to alcoholic beverages, narcotics, hypnotics, sedatives, tranquilizers, stimulants, hallucinogens, and other similar known or habit-forming drugs and/or chemicals as defined under the aforesaid laws.

Smoking Policy

The University of the Arts maintains a smoke-free environment. Smoking is permitted only out of doors.

Solicitation

In an effort to assure a productive and harmonious work environment, persons not employed by The University of the Arts may not make solicitations or distribute literature at the University at any time for any purpose.

The University recognizes that students and alumni may have interests in events and organizations outside the University. However, students and alumni may not make solicitations or distribute literature concerning these activities on the University campus or by electronic mail.

Workplace Violence

The University is committed to maintaining a safe working, learning, and living environment for all members of the University community.

Threats, acts of aggression, and violence are unacceptable in the University community. Any such threat or violence act, regardless of intent, will be considered serious misconduct and may be the basis for disciplinary action, up to and including dismissal.

In addition, the University prohibits the possession of firearms, explosives and other dangerous weapons on campus and at University functions off campus.

Student Code

Part One — Student Rights, Responsibilities and Conduct

I. Definitions

As used in this Code, the following terms shall have the following meanings:

A. "University" means The University of the Arts and, collectively, those responsible for its control and operation.

B. "Student" means all persons whose primary relationship to the University is as a student, presently registered at the University, either full-time or part-time, pursuing undergraduate or graduate studies, or continuing education courses.

C. "Instructor" means any person hired by the University to conduct classroom or studio activities.

D. "Student organization" means a group of students who have complied with the requirements of the University for formal recognition as set forth in Section IV of this Code.

E. "Group" means a number of students who have not complied with the requirements for formal recognition as a student organization.

F. "Student media" means either an organization whose primary purpose is to publish/prepare and distribute any publication/presentation on the University campus or a regular publication of any student organization.

G. "Custodian" means the administrative officer of the University with applicable supervisory authority.

H. "Shall" is used in the imperative sense.

I. "May" is used in the permissive sense.

J. All other terms have their natural meaning unless the context dictates otherwise.

II. Student Rights

A. This Code recognizes that the students of the University, as members of an academic community, are entitled to the rights set forth herein, including, to the extent provided by applicable law, the right to be free from discrimination and harassment based on gender, religion, race, national origin, creed, disability, or sexual preference.

B. The University reserves the right to change the provisions of this Code as it deems necessary. In addition, except to the extent expressly provided herein, the Code is not intended to deal with academic issues, financial obligations, or residence assignments: the University retains its traditional powers in these and all other areas of campus life.

III. Campus Expression

A. Discussion and expression of all views are permitted within the University, subject to requirements for the maintenance of order. Support for any cause by orderly means, which do not disrupt the operation of the University, is permitted. The University retains the right to act to protect the safety of individuals, the protection of property, and the continuity of the educational process.

B. Students, student groups, and student organizations may invite and hear any speaker of their choosing, subject to the requirements, set forth in Section V below, on the use of University facilities.

C. All University students have the right to express their views, both individually and collectively, on issues relating to University policy, through the Student Council.

IV. Student Organizations

A. Student organizations may be established within the University for any legal purpose, upon recognition by the Office of Student Activities. To apply for recognition, the proposed organization must submit a list of its officers and a copy of its constitution and bylaws. Where a proposed student organization is affiliated with an extramural organization, that organization's constitution and bylaws must also be submitted to the Office of Student Activities.

B. Any group which has been in existence for at least one academic year must apply for recognition as a student organization in order to continue to receive benefits from the University.

C. Recognition of a student organization by the University does not imply approval by the University of the aims or objectives of the organization.

D. After recognition, all amendments to a student organization's constitution or bylaws must be submitted to the Office of Student Activities four weeks prior to the effective date.

E. Any organization which engages in illegal activities on or off campus shall have sanctions imposed upon it, including withdrawal of University recognition.

F. Membership in all campus organizations shall be open, within the limits of their facilities, to any member of the University community who is willing to subscribe to the stated aims and objectives of the organization and to meet its stated obligations.

G. Discrimination by any student organization on the basis of gender, religion, race, creed, national origin, disability, or sexual preference is prohibited.

V. University Facilities

University facilities may be assigned to organizations, groups, and individuals within the University community for regular business meetings, for social programs, and for programs open to the public.

A. The Office of Facilities Management shall have the responsibility for assigning University space to campus organizations, groups, and individuals.

B. Any individual, group, or organization requesting space must inform the University of the general purpose of the function so that the University may schedule an appropriate location.

C. Allocation of space shall be based on the demonstrated needs of the organization, group, or individual, as determined by the Office of Facilities Management.

D. Preference may be given to programs designed for audiences consisting primarily of members of the University community.

E. Conditions may be imposed to regulate the timeliness of the requests, to determine the appropriateness of the space assigned, to regulate time and use, and to insure proper maintenance.

F. Charges may be imposed for any special services required in connection with the event.

G. Physical abuse of assigned facilities will require restitution for all damages and may result in limitation on future allocations of space to offending parties.

VI. Student Rights and Residence Halls

A. Resident students can have a representative voice in making recommendations with respect to the policies of the University's residence program.

B. The University shall, to the extent set forth herein, respect each resident student's right to privacy. The University may conduct room searches of resident students in good standing only 1) with the consent of the student; 2) in conjunction with legal authorities who have obtained a search warrant; or 3) to insure compliance with University regulations, as reflected in the Residence Contract. University personnel's entrance to rooms, unless for an emergency, apparent breach of University regulations, or conditions beyond the control of the University, shall be announced 24 hours in advance. If the University determines that a danger to the safety of the University, the residents, or the community exists, consent to enter and search a room will be considered implicit.

C. When a resident student requests maintenance service for his/her room, consent to enter shall be considered implicit. Such service calls will be arranged 24 hours in advance whenever possible.

VII. Access to Student Records

In 1974, the Congress of the United States enacted the Family Educational Rights and Privacy Act, Public Law 93-380, as amended, setting out requirements designed to protect the privacy of students. Specifically, the statute governs 1) access to records maintained by certain educational institutions and agencies, and 2) the release of such records. In brief, the statute provides that such institutions must provide students access to official records directly related to themselves and an opportunity for a hearing to challenge such records; that institutions must obtain the written consent of the student before releasing personally identifiable data from records to other than specified exceptions; and that students must be notified of these rights.

As such, all students of The University of the Arts have the following rights with regard to educational records maintained by the University:

A. The right to review educational records which are maintained by the University. These records generally include all records of a

personally identifiable nature; however, they exclude the financial records of parents and confidential letters and statements of recommendation received prior to June 1, 1975.

B. Records which have been created or maintained by a physician, psychiatrist, psychologist, or other recognized professional or paraprofessional while an individual has been a student at the University, are not available for review; however, the student does have the right to select a physician or other appropriate professional, at personal expense, to review these records on the student's behalf.

C. University educational records are maintained by the following:

1. Office of the Registrar
2. Office of the Dean of Students
3. Financial Aid Office
4. Finance Office
5. Office of Continuing Studies
6. Some educational records may also be maintained by the Dean of the College, academic major departments, and the Academic Support Services Office.

D. The University may not generally release any information outside the University, which is maintained in educational records without prior consent or waiver. However, the University does have the right to release the following information:

1. Name
2. Address
3. Telephone listing
4. Date and place of birth
5. Major field of study
6. Participation in officially recognized activities
7. Dates of attendance
8. Degrees and awards received
9. The most recent previous educational institution attended by the student.

If a student does not wish any of this information made public, either in a directory of students or in any other manner, the student must inform the Office of the Registrar no later than the end of the third week of classes each semester of the information not to be released.

E. The permanent record maintained by the University will consist of:

1. Directory information as noted above
2. Application for admission
3. Applicant's secondary school records
4. Cumulative University of the Arts records of grades, credits, grade point average, and academic actions
5. Correspondence (or copies thereof) re: admission, enrollment, registration, probation
6. Student petitions
7. Disciplinary actions
8. Departmental appraisals and evaluations of student progress

F. The permanent records of the University do not include:

1. Parents' and students' confidential financial documents
2. Counseling psychologists' files
3. Health Office files
4. Faculty and staff memoranda/files retained for personal/professional use

G. Requests to inspect and review records may be made by completing an "Access Request for Educational Records," which is available in the Office of the Registrar. Upon receipt of a request an appointment will be made to review records within 45 days.

H. If a student believes any information in the file is inaccurate or misleading, that individual may request, in writing, the custodian of the record to amend, delete, or otherwise modify the objectionable material. If said request is denied, the student may request that a hearing be held to further pursue the request. At this hearing, the student may be represented by a person of his or her choice, if so desired. If after the hearing the request to amend is again denied by the University, the student has the right to place in the file a statement or other explanatory document, provided that such statements or documents relate solely to the disputed information.

I. If a student believes that any of his or her rights hereunder have been violated by the University, he or she should make such facts known to the Dean of Students in writing. If the Dean of Students does not resolve the matter and the student still feels that his or her rights have been violated, he or she may so inform the Department of Education in writing.

J. Release of information from permanent records to outside parties requires the student's explicit consent. Those exceptions, which do not require the student's consent, are:

1. Compilation of general enrollment data for reports required by U.S. Government and Commonwealth of Pennsylvania authorities
2. Participatory information-sharing with educational service associations such as the College Scholarship Service and the American Council on Education
3. Information about an individual student in the event of a personal emergency that is judged to threaten the health and/or safety of that student
4. Compliance with judicial orders and lawfully issued subpoenas
5. Response to inquiries by parents of dependent students (see section K)
6. Reference by appropriate University of the Arts' faculty and professional staff

Any release of information as outlined above that identifies an individual student and requires that student's consent will be logged in his or her permanent record.

K. As provided by the Act, the Office of the Registrar will respond to valid requests by parents of dependent students for grades and related cumulative information. Although the student's consent is not required, he or she will be informed that such a request has been made.

A dependent student is defined as one who is declared a dependent by his or her parents for income-tax purposes. The University, however, will continue to mail semester grade reports and actual transcripts of records directly to the student at his/her permanent address.

L. Requests for the records of a deceased student must be accompanied by a notarized statement from the executor of the estate of the deceased approving the release of records. Requests concerning students who have long been deceased will be evaluated by the University based on legitimate educational interest.

VIII. Violation of University Standards

The University reserves the right to impose discipline for any misconduct that adversely affects the pursuit of the University's stated purposes and objectives by the University community. In addition, the specific types of misconduct listed below may subject a student to disciplinary action by the University:

A. Cheating or plagiarism in connection with an academic program at the University;

B. Furnishing false information to the University with the intent to deceive;

C. Unauthorized use of, or misuse, including mutilation and/or defacing, of educational materials, University records, or University property;

D. Forgery, alteration, unauthorized use or misuse of any official University document, name, symbol, record, or student or faculty identification card;

E. Theft, misappropriation, vandalism, grossly negligent damage, or arson to any University property or private property of any member of the University community or any other person on University property;

F. Threat of, or actual infliction of, bodily harm or physical abuse or injury to any member of the University community or any other person on University property;

G. Physical obstruction or verbal disruption of teaching, research, disciplinary proceedings, or authorized University programs, events, functions, or activities;

H. Obstructing access to any University building or other facility; unauthorized use or occupation of any University meeting facility, classroom, common indoor or outdoor area, faculty office, or any other component of the University physical plant or property;

I. Use, possession, distribution, transfer, or sale of illegal narcotics, hallucinogenic agents, or drugs anywhere on University property;

J. Construction of or actual possession of firearms or other inherently dangerous weapons or explosive materials, including fireworks;

K. Violation of any criminal statutes of the United States or the Commonwealth of Pennsylvania, or ordinances of the City of Philadelphia, which occurs on University property or which directly affects the University community;

L. Resisting campus security guards acting in the proper performance of their duties on University property;

M. Failing to repay, by agreed deadlines, monies borrowed from official student loan funds;

N. Failure by a resident student to abide by the University Residence Hall Contract and any other rules and regulations of the University applicable to resident students;

O. Failing, after a warning, to wear clothing or foot covering while attending classes or utilizing any University facility;

P. Smoking on campus property, except in designated areas;

Q. Consuming food or beverages in areas designated "No Food or Beverages";

R. Unauthorized consumption, possession, distribution, transfer, or sale of alcoholic beverages anywhere on University property;

S. Failing to comply with the directions or instructions of University officials, relating to the provisions of this Code or other regulations which the University may adopt; and

T. Soliciting or assisting another student to do any act which could subject him/her to discipline for violation of University standards or regulations.

IX. Disciplinary Actions

The University may impose discipline on a student for a violation of any University standard according to the procedures set forth in Part Two of this Code. The penalties for a violation are set forth below. One or more of the listed penalties may be imposed at the discretion of the University. The maximum penalty is expulsion from the University.

A. Warning: A notice to the student orally or in writing, that continuation or repetition of conduct found to be a violation may be cause for additional disciplinary action. A copy of a written warning is retained by the Office of the Dean of Students until the student leaves the University; it does not become a part of the student's file.

B. Fine: A money penalty, intended as a deterrent, to cover the costs of replacing physical property of the University damaged or stolen by the student. The payment of any fine by a student shall in no way limit the right of the University to seek complete restitution through civil proceedings.

C. Other: The assignment of appropriate tasks for the purpose of restitution and/or exclusion from participation in privileged or extracurricular activities for a period not to exceed one year.

D. Disciplinary Probation: Disciplinary probation is an official written notice to a student that violations of University regulations or policies, or patterns of behavior contrary to University standards or expectations, will not be tolerated. Repeated offenses will result in more severe action, including possible suspension or expulsion from the University. Disciplinary Probation lasts for a stated period of time and a copy of the probation notice is maintained in a disciplinary file in the Office of the Dean of Students until a student leaves the University.

E. Suspension: Suspension is the termination of student status and separation from the University until a specified date. Suspension means the loss of all rights and privileges normally accompanying student status. Suspension is imposed in instances of serious misconduct. Upon termination of the period of suspension, the student shall be considered for readmission in compliance with academic standards then in effect, provided that the student is academically eligible for re-admission. Suspension is recorded in a disciplinary file in the Office of the Dean of Students.

F. Dismissal: Dismissal is the termination of student status and separation from the University. Dismissal means the loss of all rights and privileges normally accompanying student status. Dismissal is imposed in instances of more serious misconduct. Upon imposition of this action, the student shall be issued terms for re-admission, including, but not limited to, the first date by which the student is eligible to reapply for admission and conditions related to the cause of dismissal; the student must also be in compliance with academic standards in effect at the time of re-application. If denied re-admission, the student may re-apply after one year, although terms issued at the time of dismissal remain in effect. The imposition of this action is recorded as dismissal from the University on the transcript. Dismissal is recorded in a disciplinary file in the Office of the Dean of Students. A grade of "W" for administrative withdrawal shall be received for each course for which the student is enrolled at the time the dismissal is issued.

G. Expulsion: Expulsion is a permanent termination of student status and permanent separation from the University. Expulsion is imposed in instances of the most serious misconduct or in instances of continued serious misconduct usually, though not necessarily, following the imposition of probation or suspension. This action is recorded as expulsion from the University on the transcript. Expulsion is recorded in a disciplinary file in the Office of the Dean of Students. A grade of "W" for administrative withdrawal shall be received for each course for which the student is enrolled at the time expulsion is issued.

Part Two - The Hearing Process

I. Initiation of Disciplinary Proceedings

A. Charges of a violation of the Code may be filed against a student, student group, or student organization by any member of the University community. When a complaint is filed against a student organization, the appropriate officers shall act as representatives in the disciplinary proceedings.

B. The charges shall be filed in writing with the Office of the Dean of Students. Upon such filing, the Office of the Dean of Students shall notify the student in writing (to be hand delivered) of the charges and of the procedures to be followed.

C. The Office of the Dean of Students shall make a preliminary investigation of all charges including an interview with the student/s so charged. In cases where the charges could result in dismissal from the Residence Halls or University, a member of the community, appointed by the Provost, will serve as a neutral third party, and will attend the interview with the student. If the Dean determines that there is no substance to the charges, they will be dropped. The person charged and the complainant will be so informed.

D. If the Dean's preliminary investigation indicates that the charges warrant a warning, fine, disciplinary probation, or other location as described in Part One, Section IX, the Dean of Students or his/her designee shall meet with the student to discuss the charges and issue the imposed penalty. The issuance of such penalty shall terminate the complaint procedure.

The student shall have the right to appeal the decision of the Dean of Students or his/her designee to the Campus Standards Committee c/o the Dean of Student Services Office, or if the Campus Standards

committee is not in session, to the Provost within ten calendar days of notice of the imposition of discipline. The appeal shall be in writing and shall be a reasonable expression of the student's desire to appeal the decision. A hearing will proceed as described in Part Two, Section II, in which instance the Provost will serve as the Dean of Student's designee, and Section III. The decision of the Campus Standards Committee or Provost is final. No further appeal may be taken.

E. If the Dean's preliminary investigation indicates sufficient evidence to warrant penalties which may include suspension, dismissal, or expulsion, the Dean of Students or his/her designee shall prepare and serve on the student a written complaint setting forth the nature, time, and place of the hearing.

F. Service of the complaint shall be hand-delivered to the student or by certified mail, return receipt requested, on the student, with date, time, and place of hearing set out.

G. The student shall have the right to file countercharges against the party who filed the charges against him/her.

H. If more than one charge arises from the same incident, all such charges shall be heard at the same time.

I. The student shall be given the opportunity of defending his/her conduct before the Campus Standards Committee within two academic weeks of receipt of the complaint OR of having the charge resolved in an administrative hearing within one academic week of receipt of the complaint, unless the Dean determines that the complaint must be handled by the Campus Standards Committee. If the Campus Standards Committee is not in session at the time or during the two weeks after a complaint has been filed, an administrative hearing will be conducted.

II. Administrative Hearings

A. If a student wishes to acknowledge that he/she has violated a standard or regulation as charged, thereby waiving his/her right to a formal hearing before the Campus Standards Committee, he/she must sign a waiver to that effect. Upon the presentation of this waiver to the Dean of Students, or his/her designee, the Dean shall determine the appropriate disciplinary action and impose it.

B. If a student wishes to deny that he/she has violated a standard or regulation as charged, but waives his/her right to a formal hearing before the Campus Standards Committee, he/she must sign a written waiver to that effect. Upon presentation of this waiver to the Dean of Students, or his/her designee, the Dean and a staff member to be designated by the Dean shall hear the evidence by and against the student.

Also, in cases in which the Campus Standards Committee is not in session at the time or during the two weeks after a complaint has been filed, the Dean or his/her designee shall hear the evidence by and against the student.

C. At the hearing, the student shall have the right:

1. to be present;
2. to be informed of the evidence against him/her;
3. to present evidence on his/her behalf;
4. to have adequate opportunity to respond to the evidence; and
5. to have the assistance of an advisor of his/her choice who is a member of the University community.

D. If, after the administrative hearing, the Dean of Students or his/her designee determines that the student warrants only a warning, the warning will be given by the Dean and the matter shall be deemed closed.

E. If, after the administrative hearing, the Dean of Students or his/her designee determines that the violation warrants censure, probation, suspension, the levying of a fine, or expulsion, such discipline shall be applied, and the student shall be informed in writing of such discipline.

F. If, after the administrative hearing, the Dean of Students or his/her designee determines that the student has not violated a standard or regulation, he/she will inform the student and the complainant, and the matter shall be deemed closed.

III. The Campus Standards Committee

The Campus Standards Committee is in session as of the first day of classes through the last day of classes during the fall and spring semesters.

A. Power: The power to review complaints or charges against students, student groups, or student organizations by a member of the University community is vested primarily in the Campus Standards Committee. This committee serves as a recommending body to the Dean of Students.

B. Membership: The Campus Standards Committee shall be composed of eight members:

1. four students.
2. two administrative staff.
3. two faculty members.

C. Chairperson: The Chairperson shall be chosen by the Dean of Students. The Chairperson shall serve as an ex-officio member, voting only in the event of a tie.

D. Jurisdiction:

1. The Campus Standards Committee shall be the principal body to hear charges of student misconduct or noncompliance with the Code.
2. The Campus Standards Committee shall have the authority to prescribe supplementary rules of procedure consistent with requirements contained herein.
3. The Campus Standards Committee shall have the authority to develop and recommend to the Dean of Students appropriate policies, statements, and revisions to the Code and to any other official University document that pertains to student welfare.

E. Hearings:

1. An action before the Campus Standards Committee shall commence by notification from the Office of the Dean of Students to the Chairperson of the Committee.
2. In order to conduct a hearing, there must be a quorum, which consists of 50 percent of the membership of the Committee. Majority, as used in this Code, means a majority of a quorum.
3. If, after proper notice of the complaint and the date, time, and place of hearing, the charged student fails to appear, and the majority of the Campus Standards Committee is satisfied that the student had adequate notice and no valid excuse for his/her nonappearance, the Committee may then hold the hearing without the student.

4. The student charged may be assisted or represented during the proceedings by an advisor of his/her choice from within the University community.
5. Prior to each hearing, any member of the Committee who has a particular bias, ethical conflict, or personal relationship with or animosity against the charged student or complainant which he/she believes would prevent him/her from rendering an objective recommendation shall excuse him/herself from participating in that hearing.
6. The hearing shall be conducted in a manner to do substantial justice and shall not be unduly restricted by legal rules of procedure or evidence. The Chairperson shall take notes of the evidence and testimony presented. The charged student, or his/her advisor, may take written notes of the evidence and testimony presented.
7. Only Committee members, the charged students, their advisors, complainants and witnesses, if any, and the Dean of Students, shall be allowed to attend the hearing.
8. If two or more students are charged within the same complaint, individual hearings shall be permitted when requested by any of them.
9. The Chairperson shall open the hearing by stating the charges and the procedures to be followed.
10. The Chairperson shall ask the student whether or not he/she has violated each standard or regulation charged.
11. The complainant shall present his/her evidence first, including any witnesses he/she may have.
12. The charged student shall then present his/her evidence, including witnesses, if any.
13. Witnesses shall not be sworn. Any witness may be questioned by any party to the action and by any member of the Committee.
14. The complainant and the charged student (or his/her advisor, if desired) may offer summations.

F. Committee Deliberations and Recommendations:

1. At the completion of the testimony, the members of the Committee shall retire to another room or clear the hearing room in order to deliberate.
2. No evidence other than that received at the hearing and that contained in the student's file shall be considered by the Committee.
3. Confidentiality shall be maintained by all participants. Cases shall be discussed only while the Committee is in session.
4. Recommendations in all cases shall be determined by a simple majority vote.
5. Within three academic days after the conclusion of the hearing, the Committee shall prepare in writing findings of fact and conclusions as to the validity of the charges, and a recommendation for appropriate action, and transmit that information to the Dean of Students.
6. Within that same time, the Committee shall notify the charged student by letter delivered in person or by certified mail of the Committee's recommended action to the Dean of Students.
7. Within three academic days of receipt of the Committee's recommendation, the Dean of Students shall notify the charged student by letter, delivered in person or by certified mail, 1) whether he/she accepts the Committee's recommendation and the discipline recommended, if any, and 2) if the student is found guilty of the charges, the discipline, if any, that will be imposed by the Dean of Students. The Dean shall also inform the Committee of his/her decision.

8. A written copy of the Committee's findings and recommendation and the Dean's decision shall be placed in the student's file, and shall remain there for the period of the student's enrollment plus one year.

IV. Appeal

A. The student shall have the right to appeal the decision and/or the discipline imposed by the Dean of Students or his/her designee, to the Office of the Provost within ten calendar days of the receipt of notice of the imposition of discipline.

B. The appeal shall be in writing and shall be a reasonable expression of the student's desire to appeal the decision.

C. Upon receipt of such notice of appeal, the Provost shall advise the Dean of Students or his/her designee that such an appeal has been filed. The Dean or his/her designee shall then make the record of the proceedings available to the Provost.

D. In his/her discretion, the Provost may give the student an opportunity to present additional information and his/her reasons for appeal, and may request additional information from the Dean of Students or his/her designee. Unless otherwise requested by the Provost, all information must be submitted in writing only.

E. Upon consideration of the record and any additional information requested, the Provost shall make a final decision and instruct the Dean of Students to impose appropriate discipline, if any.

F. The decision of the Provost is final. No further appeals may be taken.

Note: 1) The University and the student may both retain an attorney at his/her own expense and have that attorney present provided that a) an in-person proceeding is permitted by the Provost pursuant to subparagraph D; and b) neither attorney assumes an active role in the conference.

Note: 2) In cases in which the Provost is appointed the Dean of Students' designee, the President will substitute for the Provost in the appeal process.

V. Administrative Suspension

A. If a charge has been filed against a student, the status of the charged student within the University shall not be altered prior to a hearing and action by the Dean unless 1) the continued presence of the student on the University campus shall be found by the Dean of Students in his/her judgement to constitute a serious threat to the student or the community; or 2) the off-campus conduct of the student is deemed by the Dean of Students to be deleterious to the student's welfare or to that of the University community.

B. Where the Dean of Students concludes that either of such situations exist, he/she may, in his discretion, place the student on probation or suspension pending final disposition of the charges against him/her.

C. The administrative suspension and probation recognized in this Section are in addition to the University's right to impose the emergency removal from the University's campus and community of a student. The Dean of Students shall have the sole discretion to determine whether to substitute the procedures of emergency withdrawal for the procedures of this Code for student misconduct.

University Guidelines for Responsible Computing

The University of the Arts provides access to computing and information resources for students, faculty, staff, and other authorized users in support of the University's mission of teaching, creative exploration, research, and public service. Computing resources include host computer systems, University-sponsored computers and workstations, and peripherals, software, and electronic files. Proper use demonstrates respect for intellectual property, ownership of data, systems security mechanisms, and each individual's rights to privacy and to freedom from intimidation, harassment, and unwanted annoyance.

Under the auspices of the Provost's Office, all University computer systems, including user files, may be monitored and/or confiscated at any time should any portion of the system be threatened, or its integrity, security, or proper use be in question, or for any reason, at the sole discretion of the Provost's Office. Members of the University community should understand that all computer files and communications are subject to review, and should not expect such files and communications to be private.

All users of the University's information and technology resources are expected:

- 1) to respect the rights of others and not use such resources to threaten, harass, intimidate or insult others, or to engage in unlawful, defamatory or obscene activity;
- 2) to abide by all applicable licenses, copyrights, patents, intellectual property rights, contracts, security agreements, and other restrictions; and
- 3) to use such resources solely for University-related activities and purposes.

The University reserves the right to restrict or rescind computing privileges, or the use of any other University facilities or resources, in accordance with this and other applicable University policies when the user has exhibited inappropriate behavior in the use of such resources. Other discipline and remedial measures may be appropriate, as set forth in other applicable University policies.

The same policies and laws that govern faculty and student publications in traditional media are applicable to publications in computer media. With few exceptions, Web pages, electronic mail, and electronic files may not contain copyrighted material without the approval of the owner of the copyright. Likewise, theft or misuse of private property—whether it be tangible or intellectual property—is prohibited.

Examples of Inappropriate Behavior

This policy covers all types of inappropriate behavior. The following types of activities are selected examples of behaviors that are unethical, unlawful, and/or inappropriate.

- Attempting to alter system, hardware, software, or account configuration.
- Accessing or monitoring another individual's accounts, files, software, electronic mail, or computer resources without the permission of the owner.
- Misrepresenting one's own identity, role or the identity of any other person in any type of electronic communication.
- Misrepresenting or implying that the content of a personal home page constitutes the views or policies of the University, or altering the University's official web site or related pages without prior authorization in writing.

- Misusing the University's computing resources so as to reduce their efficiency or to affect access to the detriment of other users.
- Producing chain letters or broadcasting messages to individuals or lists of users, or producing any communication that interferes with the work of others.
- Breaching or attempting to breach computer security systems, with or without malicious intent.
- Engaging in any activity that might be harmful to systems or to any stored information such as creating or propagating viruses, worms, Trojan horses, or other rogue programs, disrupting services, or damaging files.
- Violating copyright and/or software licenses agreements.
- Using computing resources for commercial or profit-making purposes without the written authorization from the University.
- Downloading or posting to University computers, or transporting across University networks, material that is illegal, proprietary, in violation of University contractual agreements; or in violation of University policy.
- Violating local, State or Federal laws.

The University considers any violation of these regulations to be a serious offense. Violations may result in revocation or restriction of computer privileges; disciplinary action as outlined in the Code of Student Conduct, the Faculty and Staff Handbooks, and other University policies and procedures; or a referral to local, State, and/or Federal authorities.

The above policies supplement the University's Code of Conduct and all existing policies.

University Computers, Telephones, Equipment, and Resources

The University of the Arts provides access to computing and information resources, telephones and other equipment and resources for students, faculty, and staff to support the University's mission of teaching, creative exploration, research, and public service. Recognizing the value of such resources to our education and artistic mission, the University has made substantial investment in such resources and equipment and expects them to be used for University purposes only, in accordance with University rules, policies, and directives. No University resources or equipment may be used improperly by any faculty, student, or staff member, or for personal gain or profit.

Academic Computing

Ken Kramar

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Supervisor of Academic Computing

215-717-6020

The Department of Academic Computing is dedicated to the support and integration of appropriate digital technology within the University's academic programs. The department maintains 22 separate computer labs equipped with industry-standard software located throughout the campus, including additional facilities in our new, state-of-the-art Terra Building. In addition to word-processing labs and multiple high-end graphics labs using enhanced Power Macintosh G4s, three music labs, and an animation lab, the University hosts a New Media Center comprising of four dual-platform digital laboratories that enable the integration of animation, graphics, text, music, and sound. The University is proud to be a member of the New Media Centers, a group of the nation's leading academic institutions and technology

corporations dedicated to the advancement of technology in education.

Open access to the computer labs is available daily to facilitate individual exploration and to ensure adequate time outside of class for independent work. Students are not required to bring personal computers, but may find it beneficial to have their own depending on their major, individual schedule, and needs.

Students interested in purchasing their own computers are welcome to contact the Academic Computing office for advice on hardware and software selection and information on the educational discounts available. The University does not accept responsibility for the installation, maintenance, repair, or security of student-owned computers.

Continuing Education Programs

The Center for Continuing Studies

Linda Kvamme

Director

lkvamme@uarts.edu

215-717-6095

9th floor, Terra Building

The Center for Continuing Studies at The University of the Arts is dedicated to providing adult learners with diverse continuing and professional education opportunities. Credit and noncredit continuing education courses in fine arts, crafts, computer graphics, design, creative writing, photography, film, new media, recording engineering, arts education, and arts administration are available year-round, in convenient evening and weekend classes. The Center also offers specialized certificate programs, as well as customized training solutions for corporate and organizational clients.

The Center for Continuing Studies is home of the University's Professional Institute for Educators, founded in 1973 to serve the continuing education and certification compliance needs of professionals in the field of education. A full program of non-matriculated credit courses is offered for teachers interested in continuing their education. Most classes meet during weekends throughout the year. The Professional Institute also conducts unique educational and cultural travel/study abroad seminars.

Catalog brochures are available for all of the Center's program offerings. Please refer to these for specific listings and registration procedures. Please note that the degree programs at the University have specific course and curriculum requirements. Courses taken in the Continuing Studies program are rarely accepted by the University's degree programs to fulfill degree requirements, and may not exceed a total of 6 (CS) credits. However, persons seeking admission to a degree program can apply to have these credits evaluated at the time of admission to determine if they may be accepted for degree transfer credit.

For additional information about the programs of the Center for Continuing Studies, please visit our web site at www.uarts.edu, or contact:

Continuing Education

215-717-6095

Professional Institute for Educators

215-717-6092

Corporate Training Solutions

215-717-6091

The University of the Arts

Administration

Miguel Angel Corzo	President, CEO
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Faculty Index

A

Adkins, Paul 81, 92
Adomo, Paul 56, 64, 74
Agudelo, Juan Sebastian 23
Akerley, George 50, 81, 92, 101
Allemann, Hans 44
Allen, Carl 81, 92, 101
Almquist, Jan 44
Andrade, Edna 34
Antinoff, Steven 23

B

Bach, Laurence 44, 50
Baguskas, Eugene 38
Baird, Irene 83, 104
Baker, John 23
Bardarson, Lisa 81, 85
Barfoot, Michelle 48
Barkat, Jonathan 46
Barrick, Rick 50
Barton, Carol 40
Bears, Kim 81, 85
Bedno, Ed 74, 76
Bedno, Jane 72, 73, 74, 76
Bell, Larissa 85
Bennehum, Ninotchka 81, 85
Beresin, Ann Richman 23
Berg, Stephen 23
Berger, David V. 34
Berkheiser, Megan 46
Bernstein, Jennifer 44
Bertini, Peter 81, 85
Beskrone, Steve 81, 92
Binford, Jennifer 81, 85
Blake, John 81, 92, 101
Bogle, Elizabeth 73, 76
Bohn, Donald Chant 23
Boman, Hans 85
Boston, Lowell 34, 50
Brandt, Susie 35
Braun, Shimon 81, 85
Brosh, Robert 81, 92, 101
Brown, Bill 34
Brown, Brian 79
Bruno, Jimmy 81, 92, 101
Buczek, Alexandra N. 113
Burnette, Allegra 73, 76
Byrd, Robert 46

C

Campbell, Mark 34
Cantera, Christine 46
Carbone, Denise 40
Carlano, John J. 50
Chemoff, Eddie 73, 76
Childs, Jennifer 83, 104
Chittum, Donald 81, 92
Chorpash, Rama 48
Church, Sharon 35
Citron, Harvey 42
Clark-Schock, Karen 58
Clearfield, Andrea 81, 92
Cleighton, Karen 83, 104
Cohen, Raye 56, 62, 64
Coleman, Connie 50
Colton, Kali 104
Columbus, John 50
Comberg, David 48
Connolly, John 44
Conwell, Charles 83, 104
Coon, Alan 44
Cooper, Charles 34, 38
Cotton, Kali Lela 83
Csaszar, Tom 68, 73, 76
Curry, Lawrence 23

D

Daley, William 35, 221
Darway, Christopher 35
Davenport, Nancy 23
David, Wayne 81
Davis, Sandra 40
Deibler, Seán 81, 92, 100
Deneen, David 50
DeWitt, Jack 23, 80
Dicciani, Marc 82, 90, 92, 101
Didier, Mary Ellen 23
DiMasi, Geoff 113
DiMedio, Annette 81, 85, 92, 100
DiPalma, Joseph 46
Dockery, Samuel 82, 92
Dommert, Alice 76
Donahue, Larry 35
Dornfeld, Barry 73, 113, 114
Drodevillo, Debra 44
Druckrey, Inge 44
Duff, DeAngela 113
Dulik, John 82
Dupree, James 40
Durso, Samuel 23

E

Ebbenga, Eric 83, 104
Ebner, Craig 82, 92
El-Omami, Anne 62, 64, 72, 73, 74
Ellis, Mark 113
Episcopo, Dominic 50
Erlich-Moss, Janyce 50
Eubanks, Robin 101

F

Fambrough, Charles 82, 92, 101
Farnum, Richard 23
Farr, Chris 82, 92, 101
Farrell, Russell 46
Fedchock, John 82, 92
Felton, Richard 44
Felder, Mari 83, 104
Finn, Kevin 23
Fischbeck, Manfred 81, 83, 85, 104
Fish, Alida 50
Fishman, Janet 23
Flanagan, Eileen 23
Floyd, Cheryl 23
Foulks, Renee 46
Fox, Lisa 81
Foxman, Diane 55, 64
Frazure, Laura 42
Fuiano, Louis 113
Fuld, Rachel 35
Funderwhite, Dorothy 44

G

Gallager, Matt 82, 92
Garton, William 82, 92, 100
Garvin, Christopher P. 113, 116
Gelles, Judy 50
Genovese, Richard 82, 92, 101
Gerber, Nancy 58
Germer, Mark 92
Gerth, Jean 48
Giacabetti, Thomas 82, 92, 101
Giguere, Ralph 46
Gilbert, Charles 83, 104
Gist, Linda 46
Glandon, Don 82, 92, 101
Glazer, Susan B. 84, 85
Goldblatt, Aaron 76
Goltz, Janice 82, 92
Goltz, Robert 82, 92, 100
Goodman, Eileen 34
Goodsell, Steven 82, 92
Gosliner, Kathy 113
Gordon, Regina 100
Gorny, AP. 68
Gostin, Arlene 56, 64
Graham, David 50
Graney, Carol 8
Grant-Kennedy, Mary Ellen 83, 104
Greco, Marie 44
Green, James 40, 67
Greenberg, Theodore 82, 92, 101
Greenland, Theresa 83, 85, 104
Grossman, Gayanne 81
Grothusen, Michael 34
Guido, Anthony 48, 70
Gury, Al 46

H

Haddad, Orlando 82, 92, 101
Hall, Rick 82, 92
Hamilton Sperr, Portia 73, 74, 76
Hartl, Dave 82, 92, 113
Hartley, Neill 83, 104
Hayes, Clyde Michael 85
Haykin, Asya 85
Heller, Nancy 23, 85
Henderson, Linda 83
Henriques, Rex 83, 104
Herdman, Gerald 34, 38
Hiebert, Kenneth 44, 221
Hobbs, Jr., Johnnie 83, 104
Hollerbush, Matthew 50
Horvath, Sharon 38
Hotchkiss, Richard 82, 92
Housner, Luke 82
Howard, Eugene 23
Howard, Sabin 46
Howey, David 83, 104
Hsu, Saine 85
Hunt, Jamer 23, 48, 70, 73

I

Iannacone, Richard 85

J

Jackson, Joseph 82
Jaffe, Jeanne 42, 68
Jaffe, Steven 34, 38
Jahn, Roland 35
Jarvis, Jeff 82, 92, 101
Jernigan, John 23
Johnson, Edward 104
Johnson, Elsa 34, 42
Johnson, Lois M. 40, 67
Jones, Micah 82, 92
Jones, Patrick 82, 100
Jovovitch, Scott 85
Juska, Elise 23

K

Kanter, Gabrielle 35, 113
Kantara, Nancy 83, 85, 104
Karmatz, Anne 23
Karros, Alec 35
Kaye-Huntington, Susan 58
Keefer, Jeannine 23
Kennedy, Michael 82, 92
Kerber, Ronald 82, 92, 101
Kern, Jeffrey 82, 92, 101
Kery, Peter 44
Kettner, David 38
King, Paul 46
Klein, Michael 113
Kleinman, Neil 112
Knebl, John 82, 92, 101
Knobler, Nathan 38, 40, 62, 64, 67, 70, 74, 76
Kohler, Lucartha 35
Koppe, Connie 83, 104
Korb, Barbara 23
Koresch, Ronen 81, 85
Kostova, Elizabeth 23
Koval-Bauer, K. Lynne 113
Kruty, Peter 67
Kyle, Hedi 40, 67

L

Lam, Anita 23
Lamas, Andrew 23
Larimore, Jack 35
Larson, Cris 23
Lefevre, Sharon 23, 113
Lengauer, Maria 56, 64
Levis, John 85
Lewandowski, Niles 33, 34
Lewis, Earl 46
Liddy, Michael 46
Lisak, Rebecca 83, 104
Lister, Peter 40
Loebell, Larry 113
Losso, Ernest 83, 104
Love, David 34
Lowery, Tom 85
Lynn, Jenny 50

M

MacConnell, Kevin 82, 92, 101
Mach, Katharina 23
Madara, Jay 85
Makins, James 35
Marcus, George 23
Marino, Tony 82, 92, 101
Martin, Kip 83, 85, 104
Martin, Mary 23
Martinez, Gabriel 50
Martino, Pat 82, 92, 101
Masucci MacKenzie, Gina 23
Maute, Christopher 82
Mazzeo, Frank 82, 92, 101
McCormick, Rod 35
McDaniel, Drucie 83, 104
McGovern, Robert 34, 221
McSorley-Kery, Deborah 44
Meashey, Kelly 82, 92, 101
Mele, Marianne 80
Meneghini, Tammy 83, 104
Mercuri, Patrick 82, 92, 101
Miceli, Tony 82, 92, 101
Milder, Jonas 48, 70
Milekic, Slavko 56, 62, 64, 70, 73, 74, 76
Misgalla, Molly 81, 85
Mitnick, Larry 34, 48, 62, 64, 67, 70, 73, 74, 76
Moore, Carol 59, 62, 64, 67, 68, 70, 73, 74, 76
Motzer, Tim 85
Muellner, Nicholas 50
Murphy, Mary 68
Myers, Chris 23, 44

N

Nakashima, Mashiko 42
Neff, Brie 81
Neff, Eileen 38, 68
Nero, Joseph 82, 92, 101
Netsky, Stewart 23
Newer, David 83, 104
Nichols, Gerald 38, 68
Nichols, Martha 24
Nocella, Steve 42
Nolan, Paul 24
Novelli, Martin 24

O

O'Brien, Tim 46
O'Reilly, Michael 50
O'Shia, Troy Martin 83, 104
Oldham, Anna Michelle 104
Osayande, R. Jeannine 81, 85

P

Paglia, Camille A. 113
Pap, Andrew 81, 85
Parker, Barry 42, 68
Parker, Kris 35
Pasternak, Theodore 82, 92, 100
Pavis, Theta 113
Paxson, James 82, 92, 101
Pearce, Jeannie 50
Pedretti, Michael 84, 104
Pepe, Diane 34, 35
Petto, Andrew 24
Phelan, Mary 40, 67
Phillips, John 42, 50, 113
Pindell, Reginald 82, 92, 101
Pitts, Trudy 82, 92, 101
Porett, Tom 73, 74, 76
Posner, Aaron 84, 104
Povey, Linda 113
Proud, Barbara 50
Pryor, Peter 84, 104
Purves-Smith, Phyllis 46
Putterman, Boris 34, 38

Q

Quaile, Michael 83, 92, 101

R

Rabbai, George 83, 92, 101
Raine, Patricia 84, 92, 104
Ramey, Kathryn 50, 113
Rankin, III, David 46
Reeder, Rosae 40
Reeder, Steve 24
Reuterberg, Tina 68
Rice, Danielle 73, 74
Rice, Robin 24, 67, 68, 73, 74, 76
Richman Beresin, Ann 23
Robbins, Owen 84, 104
Robert, Catherine 24
Robinson, LaVaughn 81, 85
Robinson, Leo 34
Rodriguez, Maria 50
Rodriguez, Susan 56, 62, 64
Rosati, Anthony 40
Rose, Kathy 51
Rose, Peter 51
Rossman, Michael 33, 34
Roth, Barent 48
Roth, Roger 46
Rothenberg, Dan 84, 104
Rudolph, Thomas 83, 92, 100, 101
Rudolph, William 24
Ruzicka, Pavel 48, 69
Ryder, Jeff 113, 118

S

Sachs, Sid 24
Sakatani, Kenneth 56, 62, 63, 64, 74
Saler, Karen 34
Salicondro, Anthony 83, 92, 100, 101
Sanders, Brian 85
Saperstein, Elizabeth 113
Saylor, Steven 113
Schaechter, Judith 35
Schaeffer, Pearl 81, 85
Schwass-Drew, Laurel 40
Sciolla, Anne 83, 92, 101
Seale, Sloan 113
Seelig, Warren 35
Sergeev, Mikhail 24
Serpentelli, John 51
Shanker, Jennie 42, 68
Sharman, Clint 92, 101
Shaw, Martha 24
Sherman, Jon 81, 85
Shmerler, Deborah 44
Shockley, Ed 84, 104
Siembora, Patricia Marie 35
Simon, Edward 92, 101
Simon, Marlon 83, 92, 101
Sklaroff, Carole 81, 85
Slenn, Suzanne 81, 85
Slutsky, Valentina 85
Smigiel, Frank 24
Smiley-Grace, Leigh 84, 104
Smith, Patricia M. 40, 66, 67
Snizek, Suzanne 83
Snow, Faye 81, 85
Solot, Evan 83, 92, 101
Sorlien, Sandy 51
Spencer, Lori 40, 67
Spier, Lola Brooks 35
Spolum, David 24
Spring, Noah Brodie 24
St. David, Wayne 85
Stalek, Adrienne 26
Stambler, Peter 19, 24
Stasis, Patricia 83, 92
Staven, Karl 51
Stein, Andrew 24
Stein, Leah 81
Stein, Robert 46
Stetser, Richard 34
Stewart, Lizbeth 35
Stewart, Patricia 24
Stimson, Edward 83
Stoppleworth, Rick 84, 104
Sukol, Dena 24
Sundstrom, Lisa 81, 85
Superior, Roy 35
Suplee, Barbara 56, 62, 64, 74
Swana, John 83, 92, 101
Szabo, Eva 81, 85

T

Tarantal, Stephen 26, 46
Terruso, Gene 84, 103, 104
Thomas, Craig 83, 92, 101
Thomas, David 83, 92
Tocchet, Mark 46
Townsend, Clista 84, 104
Tracy, Neal 84, 104
Treacy, Tricia 51
Troepe, Elise 81, 85
Twiss, Joan 84, 104

U

Ulitsky, Fabian 24
Urrutia, Maria 84

V

Van Keuren, Sarah 40
Vanderakis, Connie 81, 85
Vassallo, Judith 24
Veasley, Gerald 92, 101
Viggiano, Mark 113
Viguers, Susan T. 24, 67
Villafranca, Elio 83, 92, 101

W

Walczak, Marek 70
Walsh, Diane M. 113
Ward, Stanley 24
Wasko, Dennis 83, 92, 100, 101
Watson, Faith 24
Webb, D'Arcy 83, 104
Webster, William 24
Weinberg, Carla 24
Weinberg, Wendy 51
Weiss, Burton 24
White, Susan 67
Williams, Kristie 44
Willmann, Michael 113
Woodin, John 51
Wright, Joanne 56, 64

Y

Yanoviak, Ken 51

Z

Zaccagni, Bill 83, 92, 101
Zelinsky, Chris 44
Zinman, Toby 24
Zizka, Jiri 84, 104

Index

A

Absence 12, 15, 59, 89, 93, 107
Academic Achievement/ACT 101 Program 209
Academic Advising 10, 29
Academic Calendar 4
Academic Censure 15
Academic Computing 219
Academic Dishonesty/Integrity Policy 211
Academic Grievance Procedure 16
Academic Policies and Procedures 9
Academic Progress 89, 93, 108, 203
Academic Regulations 56
 School of Dance 80, 89
 School of Music 80, 93
 See also - specific College, Department, or Program
Academic Review 15
Academic Support Services 209
Academic Warning 108, 215
Access to Student Records 9, 213
Accreditation 6
ACT 101 Program 209
Acting Program 103, 105, 107
 Course descriptions 181
 See also - School of Theater Arts
Activities, Student 208
Additional Information, Financial Aid 207
Address, Change of 10
Administration 220
Admission 188
 Advanced Placement 191
 Advanced Standing 190
 Application Notification 190
 Audition, Credit by 191
 Conditional Admission 190
 Crafts Studio Post-Baccalaureate Certificate 193
 Credit by Portfolio/Audition 191
 Deferred Admission 190
 Early Admission 190
 Graduate Admission 192
 Graduate Application Requirements 193
 Housing Deposits/Fees 190, 194, 195
 International Baccalaureate 191
 International Students 192
 Midyear 33
 Portfolio, Credit by 191
 Post-Baccalaureate Programs 192, 193
 Readmission 12
 Residency Requirements 189
 Transfer Applicants 189
 Transfer of Credit 19, 60, 189, 193
 Tuition Deposits 190, 194, 195
Advanced Placement 191
Advanced Standing 190

Advertising Concentration 115
Advisors 93, 107
AICAD 32
Alumni Discount 195
Animation 54
 Computer Animation Lab 28
 Course descriptions 171
Animation Minor 30
Appeal 16, 218
Application 188, 193, 195
Application Notification 190
Applied Theater Arts Program 103, 105, 107
 Course descriptions 181
 See also - School of Theater Arts
Art Education
 Concentration in Educational Media 63
 Course descriptions 120
 Master of Arts in 62
 Masters of Arts in Teaching in Visual Arts 64
 Course descriptions 120
 Pre-Certification in 31, 56, 193
Art Therapy 58
 Concentration 31, 58
 Course descriptions 122
Association of Independent Colleges of Art and Design (AICAD) Mobility Program 32
Attendance, Absence 12, 15, 59, 89, 93, 107
Auditing a Course 14
Audition, Credit by 191
Audition, Graduate 193
Automobiles 210
Award Letter Deadlines 198
Award Notification 201

B

Bachelor's Degree Holders, Financial Aid 204
Bad Check Penalty 196
Ballet 85, 86
 See also - School of Dance
Board of Trustees 221
Book Arts Minor 30
Book Arts/Printmaking 67, 177
 Course descriptions 175
Borowsky Center for Publication Arts 28
Budgets 206

C

Calendar, Academic 4
Campus Expression 213
Campus Map 229
Campus Security 210, 211
Campus Standards Committee 217
Cancellations, Class/Lessons 15
Career Services 210
CEEB Advanced Placement Program (AP) 191
Center for Continuing Studies 219
Ceramics, Master of Fine Arts in, Summer Program 68
 Course descriptions 129, 135, 158
Change in Enrollment Status 204
Change of Address 10
Change of Grade 15
Change of Major/Degree Program/College 11
Change of Name 10
Class/Lesson Cancellations or Lateness of Instructor 15
CLEP 191
Closings, School 210
Code, Student 212
Code of Conduct 211
College Level Examination Program (CLEP) 191
College of Art and Design 7, 26, 59, 189
College of Media and Communication 7, 112, 190
College of Performing Arts 7, 80, 190
College-Level Course Work 191
Communication 7, 114
 Course descriptions 122
Commuters 206
Composition 91, 95, 97
 Course descriptions 164
 See also - School of Music
Computer Animation Lab 28
Computing
 Academic 219
 Examples of Inappropriate Behavior 218
 Guidelines for Responsible 218
Concentrations 13, 30, 37, 56, 58
Conditional Admission 190
Conduct, Code of 211
Continuing Education Programs 219
Continuing Education Students, Financial Aid 204
Cooperative Program with Philadelphia University 32
Counseling Center 208
Course, Auditing a 14
Course Descriptions
 Art Education 120
 Art Therapy 122
 Ceramics, MFA Summer 129
 Ceramics, Painting or Sculpture, Summer MFA in 158
 Communication 122

Crafts 125
 Dance 129
 Dance Courses for Dance and Non-Dance
 Majors 133
 Electronic Media 133
 Ensembles 171
 Fine Arts 134
 Foundation 136
 Graduate Seminars 140
 Graphic Design 138
 Illustration 156
 Industrial Design 153
 Jazz Studies 170
 Liberal Arts 140
 Master of Arts in Teaching in Music Education 168
 Master of Industrial Design 155
 Media Arts 171
 Multimedia 160
 Museum Studies 162
 Music 164
 Painting, Summer MFA in 179
 Painting/Drawing 178
 Printmaking/Book Arts 175
 Printmaking/Book Arts, Master of Arts 177
 Private Lessons 171
 Sculpture 180
 Sculpture, Summer MFA in 181
 Theater Arts 181
 Video/Animation 171
 Writing for Film and Television 185
 Course Substitutions 11
 Crafts 35, 37
 Course descriptions 125
 Crafts Core Studio Projects Courses 37
 Crafts Studio Certificate Program 61
 Crafts Studio Post-Baccalaureate Certificate 193
 Credit, Insufficient Accumulation 203
 Credit, Transfer of 19, 60, 189, 193
 Credit by Portfolio/Audition 191
 Credit Distribution 29
 Credit Duplication 60
 Credit from Nonaccredited Institutions 191
 Credit Load/Overloads 11
 Credit-Hour Ratio 19, 26, 80
 Cross-College Elective Options and Prerequisites 13
 Curriculum - See specific Department, Program, or School

D

Dance 84
 Course descriptions 129
 See also - School of Dance
 Deadlines, Financial Aid 198
 Dean's List 14
 Declaration of Major, School of Dance 85
 Declining Financial Aid 199
 Deferred Admission 190
 Degree Candidacy and Completion 16, 60
 Degree Program, Change of 11
 Degree Program, Return 26
 Degree Programs 7
 Degree Requirements 16, 18
 Dependency Override, Financial Aid 202
 Digital Audio Sound Studios 28
 Digital Fine Arts Concentration 31
 Digital Fine Arts Minor 31
 Digital Imaging Lab 27
 Digital Journalism Concentration 115
 Digital Technology/Electronic Media 27, 133
 Diploma Program in Music 91
 Disciplinary Actions 16, 215
 Disciplinary Proceedings, Initiation of 216
 Discount, Tuition 195
 Dismissal 15, 16, 60
 Documentary Production Concentration 115
 Drop/Add 11
 Dual Concentration 37
 Duration of Eligibility, Financial Aid 198

E

Early Admission 190
 Education
 Dance Education, Bachelor of Fine Arts 85, 88
 Master of Arts in Teaching in Visual Arts (MAT) 64
 Master of Arts in Art Education 62
 Concentration in Educational Media 63
 Course descriptions 120
 Music Education - Undergraduate and Graduate Studies 99
 Music Education, Master of Arts in Teaching (MAT) 91, 100
 Music Education, Course descriptions, Master of Arts in Teaching 168
 Educational Media, Concentration in, Master of Arts in Art Education 63
 Electronic Media 27
 Course descriptions 133
 Eligibility, Financial Aid 197, 198
 Employment, Student 201
 Enrolled Students 198
 Enrollment, Verification of 10
 Enrollment Status 204
 Ensembles 89, 90, 171
 Exchange, Graduate Study, Vermont Studio Center 68

Exhibition Program 27
 Exit Requirements for the Master of Music in Jazz Studies 94
 Exit Requirements for the MAT in Music Education 94
 Expenses 206
 Extra-Curricular Activities 89, 108

F

Facilities 27, 33, 40, 66, 70, 76, 90, 103
 Faculty Advisors 93, 107
 Faculty - See specific College, Department, or Program
 Index 222
 Family Educational Rights and Privacy Act (FERPA) 9
 Federal Grant Programs 199
 Federal Perkins Loan (Perkins) 196, 200, 202
 Federal Stafford Student Loan (Stafford) 196, 198, 201, 202, 204
 Federal Supplemental Educational Opportunity Grant (FSEOG) 196, 200
 Federal Work Study (FWS) 201, 202
 Federal/State Grants 199
 Fees 190, 194, 195, 201
 Figurative Illustration Minor 30
 Film and Television, Writing for 118
 Course descriptions 185
 Film/Animation 55, 171
 Film/Digital Video 53
 Course descriptions 171
 Film/Video Minor 30
 Financial Aid 197
 and Academic Censure 16.
 Additional Information 207
 Application Procedure 198
 Special Circumstances 202
 Financial Holds 197
 Fine Arts 38
 Course descriptions 134
 Digital Concentration 31
 "First Wednesday" 93
 Foreign and Summer Study Programs 13, 31
 Foundation Program 29, 33
 Course descriptions 136
 Freshman Common Core 18, 19
 Freshman Transfers 189
 FSEOG 196, 200

G

- General Information 187, 210
- GPA 14
- Grades
 - Change of 15
 - Grade Point Average (GPA), Computing 14
 - Grading Policies 14, 59
 - Grading System 14
 - Incomplete ("I"), Grade of 15
 - Pass/Fail 14
- Graduate
 - Admission Requirements 192
 - Application Requirements 193
 - Audition 193
 - College of Art and Design Graduate Programs 7, 59
 - College of Performing Arts, Graduate Programs 7, 80, 91, 94
 - Credit, Transfer of 60, 193
 - Double Degree Policies 60
 - Electives Policy, Summer 60
 - Graduate Degree Candidacy and Completion 16, 60
 - Graduate Students, Expenses 206
 - Graduate Students, Financial Aid 204
 - Graduates Enrolled in an Undergraduate Course 14
 - Portfolio 193
 - Probation and Dismissal Policies 16, 60
 - Seminars 140
 - Thesis Continuation Fee 59
 - Thesis Grading 59
 - Thesis/Project 59
 - Transfer of Credit 60, 193
 - Tuition and Fees 194
- Graduation, Conferral of Degrees and Diplomas 16
- Graduation Requirements 16, 94
 - Diplomas 16
 - Music 94
- Graduation with Honors 16
- Graphic Design 44
 - Course descriptions 138

H

- Health Records 208
- Health Services 208
- Hearing Process 216
- Hearings, Administrative 216
- History of The University of the Arts 6
- Honors, Graduation with 16
- Housing
 - Deposits/Fees 190, 194, 195
 - Expenses 206
 - Student Rights 213

I

- Illustration 46
 - Course descriptions 156
 - Imaging Lab 27
 - Incomplete, Grade of 15
 - Independent Study 13
 - Index 230
 - Faculty Index 222
 - Industrial Design 48
 - Course descriptions 153
 - Industrial Design, Master of 70
 - Course descriptions 155
 - Information Architecture Minor 112
 - Initiation of Disciplinary Proceedings 216
 - Institutional Scholarships and Grants 192, 197, 199
 - International Baccalaureate 191
 - International Student Services 210
 - International Students 192, 205
 - International Students, Financial Aid 192, 205
 - Internships 12, 31, 158
- ## J
- Jazz Studies, Master of Music in 91, 101, 170
 - Jazz - See Instrumental Performance or Composition under School of Music
 - Jazz/Theater Dance 85, 87
 - See also - School of Dance
 - Journalism, Digital Journalism Concentration 115
- ## L
- Late Payment 196
 - Late Registration 11, 196
 - Lateness of Instructor 15
 - Learning Skills Specialist 209
 - Leave of Absence 12, 59
 - Lessons, Attendance at 93
 - Liberal Arts 18
 - Common Core 18
 - Course descriptions 140
 - Loan Programs, Student 200

M

- M.C.P. Hahnemann University 58
- Major - See specific College, Department, Program, or School
- Major, Change of 11
- Major Areas of Study 26, 80
- Major Program Requirements 29
 - See also - specific College, Department, Program, or School
- Majors 12, 29, 80, 84, 91, 112
- Map, Campus 229
- MATPREP 91, 99
- Matriculated Students 11
- Meals 209
- Media Arts 50, 112
 - Course descriptions 171
 - Studios 27
- Midyear Admission 33
- Minors/Concentrations 13, 30, 37
- Mission Statement 6, 90
- Mobility Program (AICAD) 32
- Modern Dance 85, 88
 - See also - School of Dance
- Multimedia 116
 - Course descriptions 160
- Multiple Media Concentration 37
- Museum Studies 72
 - Course descriptions 162
 - Museum Communication, Master of Arts 72
 - Museum Education, Master of Arts 74
 - Museum Exhibition Planning and Design, Master of Arts 76
- Music - See School of Music
- Music Education - Undergraduate and Graduate Studies 99
- Musical Theater Program 103, 106, 107
 - Course descriptions 181
 - See also - School of Theater Arts

N

- Name, Change of 10
- New Media Center 112
- New Students 19, 198
- New Students, Financial Aid 198
- NJ Class Loan 201
- Nonaccredited Institutions, Credit from 191
- Nondiscrimination Policy 2
- Non-Federal Work Study (NFWS) 201
- Non-Matriculated Students 11
- Notice of Deficiency 14

O

- Off-Campus Study
 - Expenses 206
 - Financial Aid 205

P

Painting, Master of Fine Arts in, Summer Program 68
Course descriptions 135, 179
Painting/Drawing 38
Course descriptions 178
Parent Plus Loan for Undergraduate Students (PLUS) 196, 198, 200, 201, 202
Part-Time Students, Expenses 206
Part-Time Students, Financial Aid 204
Pass/Fail Option 14
Payment Plans 195
Pell Grant 196, 199, 202
Perkins Loan 196, 200, 202
PHEAA Grant 198, 200, 203
PHEAA State Grant Deadlines - All Students 200
Photography 52, 171
Photography Minor 30
Place Holders 11
PLUS 196, 198, 200, 201, 202
Portfolio, Credit by 191
Portfolio, Graduate 193
Post-Baccalaureate Programs
Admission Requirements 192
Crafts Certificate 61, 193
Teacher Program 61
Pre-Certification Concentration in Art Education 31, 56, 193
Printmaking/Book Arts 40, 66
Course descriptions 175
Private Lessons 13, 171
Probation and Dismissal Policies 15, 16, 60, 215
Programs of Study - See specific College, Department, Program, or School

R

Readmission 12
Refund Policy 196
Registering for Other Categories of Study 13
Registration 10
Registration, Late 11, 196
Residency Requirements 189
Residential Life 209
Resident/Off-Campus, Expenses 206
Responsibilities 10, 194
Responsibilities and Conduct, Student Rights 212, 213, 218
Retention of Federal Title IV Program Funds 196
Retention of University Scholarships, Grants, and Awards 197
Return Degree Program 26
Rights and Responsibilities, Financial Aid 207

S

Schedule Revision 11
Scholarships 192, 197, 199, 200
School Closings 210
School of Dance 80, 84, 85, 89
Absences 89
Academic Progress 89
Certificate in Dance 85, 88
Course descriptions 129
Curriculum 85, 86
Dance Studies 84
Ensemble Electives 89
Ensemble Requirements 89
Extra-Curricular Activities 89
Facilities 84
Performance Requirements 89
Physical Demands of the Program 89
Professional Standards and Behavior 89
Regulations/Requirements 80, 89
Responsibilities 89
Senior Dance Concert 89
Student Evaluations 89
School of Music 80, 81, 90
Academic Progress 93
Applied Workshops 94
Attendance 93
Attendance at Lessons 93
Certificate in Music 91, 98
Change of Major Teacher 93
Composition in Jazz Studies, Bachelor of Music 91, 95
Composition in Jazz Studies, Diploma Program 97
Course descriptions 164
Diploma Program 91, 96, 97
Facilities 90
Faculty Advisors 93
"First Wednesday" 93
Graduate Programs 91
Graduation Requirements 94
Instrumental Performance in Jazz Studies, Bachelor of Music 91, 94
Jury Examinations 93
Jury Recital Requirements 93
Major Areas of Concentration 91
Master of Arts in Teaching - Corequisite Program 91
Master of Arts in Teaching in Music Education (MAT) 91, 100, 168
Master of Music in Jazz Studies 91, 101, 170
MATPREP 91, 99
Performance Opportunities/Ensembles 90
Professional Standards and Behavior 93
Programs of Study 91
Regulations/Requirements 80, 93
Undergraduate Programs 91
Vocal Performance in Jazz Studies, Bachelor of Music 91, 95

School of Theater Arts 80, 83, 103, 181
Absences 107
Academic Progress 108
Advisors 107
Call Boards 107
Course descriptions 181
Crew Assignments 108
Evaluations 109
Extra-Curricular Activities 108
Facilities 103
Physical Demands of the Program 108
Production Season 107
Professional Standards and Behavior 108
Programs of Study 103
Stage Combat Program 104
Sculpture 42
Course descriptions 180
Sculpture, Master of Fine Arts in
Course descriptions 135, 181
Summer Program 68
Sexual Harassment and Other Prohibited Harassment 211
Sibling Discount 195
Single Medium Concentration 37
Smoking Policy 212
Solicitation 212
Sound Studios 28
Special Charges and Fees 195
Special Circumstances, Financial Aid (Income Reduction, Divorce or Separation, Death) 202
Special Events 208
Spousal Discount 195
Stafford Loans 196, 198, 201, 202, 204
State Grant Information 199
Student Activities 208
Student Assistance General Provisions 210
Student Classification
Graduate 59
Undergraduate 11
Student Code 212
Student Employment 201
Student Exchange 32
Student Loan Programs 196, 198, 200
Student Organizations 212
Student Records, Access to 9, 213
Student Responsibilities 10, 194, 218
Student Rights 212
Student Rights and Residence Halls 213
Student Services 208
Studio Photography Minor 31
Studios and Facilities 27, 33, 40, 66, 70, 76, 90, 103
Study Abroad and Off-Campus Study, Financial Aid 205
Substance Abuse Policy 212
Summer Graduate Electives Policy 60
Summer MFA Students, Financial Aid 204
Summer Program, Ceramics, Painting, or

Sculpture, Master of Fine Arts in 68
Course descriptions 135, 158, 179, 181
Summer Study Programs 13, 31
Suspension, Administrative 218

T

Teaching
Certification Program 61
Master of Arts in Teaching, Visual Arts (MAT)
64
Master of Arts in Teaching, Music Education
(MAT) 91, 100
Course descriptions 168
Master of Arts with a Concentration in
Educational Media 63
MATPREP 91, 99
Pre-Certification in Art Education 31, 56, 193
See also - Education
Technology Competencies 63
Thesis Grading 59
Thesis/Project 59
Three-Year Transfers 189
Title IV Code 199
Title IV Program 196
Transcript Fee 9, 196
Transcripts 9
Transfer 193
Applicants 189
Application Requirements 193
Credit Policy and Requirements 19, 60, 189,
193
Students, Financial Aid 204
Trustees, Board of 221
Tuition and Expenses 194, 206
Deposit 190, 195
Payments and Financial Responsibility 194,
196
Refund Policy and Procedures 196
Remission 195
Tuition Tax Benefits 206
Typography Minor 31
Typography/Imaging Lab 27

U

Undergraduate Curriculum - See specific
Department or School
Undergraduate Degree Requirements 11, 16, 18
Undergraduate Programs 29, 91
Undergraduates Enrolled for Graduate Credit 13
University Computers, Telephones, Equipment,
and Resources 219
University Facilities, Student Rights 212
University Libraries 8

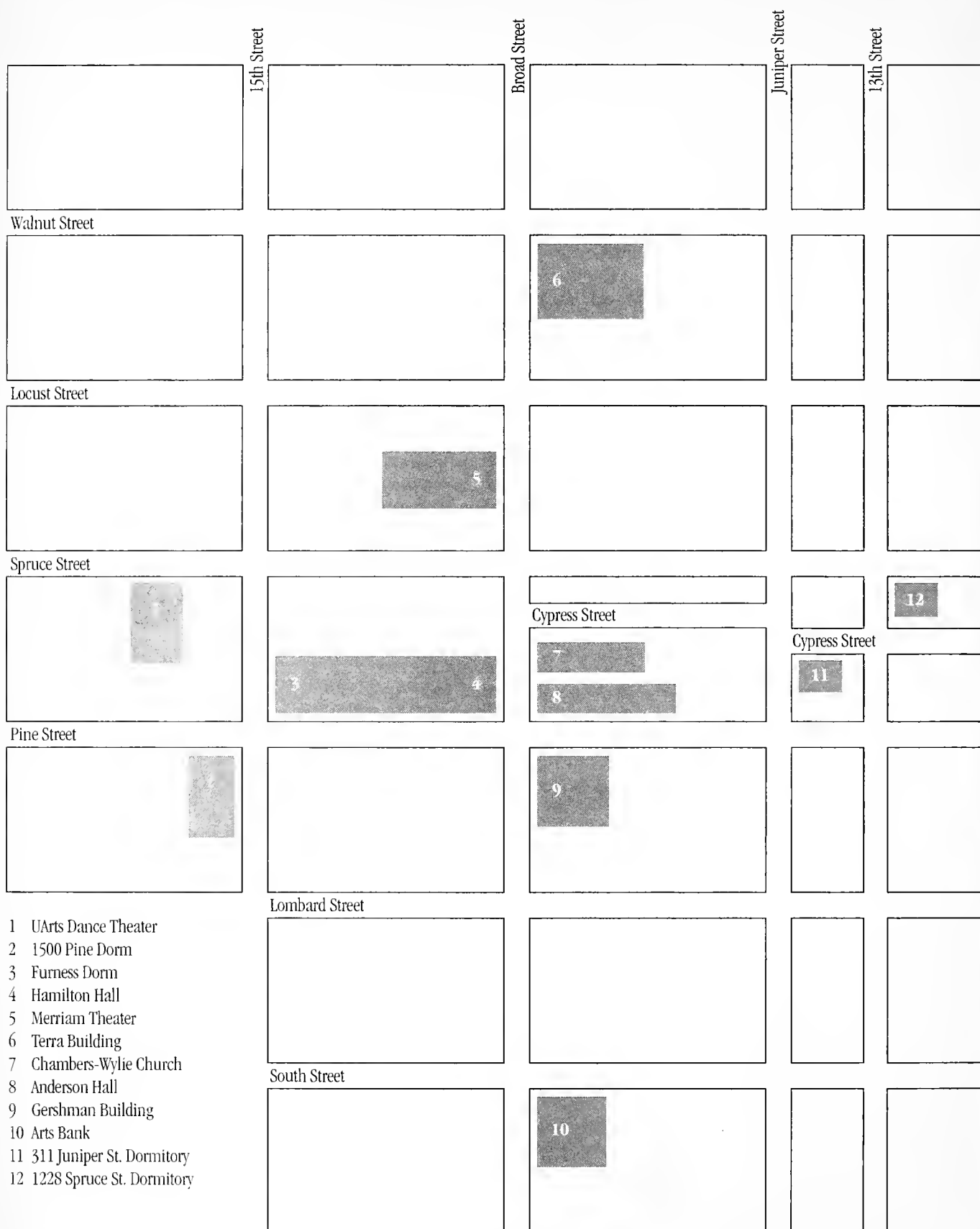
V

Vermont Studio Center
Foreign and Summer Study Programs 31
Graduate Study Exchange 68
Veterans 210
Video - See Film/Animation; Film/Digital Video
Violation of University Standards 215

W

Withdrawal from a Course 12
Withdrawal from the University 12, 196
Work Study 201
Workplace Violence 212
Writing for Film and Television 118
Course descriptions 185
Writing Standards 19

Campus Map



- 1 UArts Dance Theater
- 2 1500 Pine Dorm
- 3 Furness Dorm
- 4 Hamilton Hall
- 5 Merriam Theater
- 6 Terra Building
- 7 Chambers-Wylie Church
- 8 Anderson Hall
- 9 Gershman Building
- 10 Arts Bank
- 11 311 Juniper St. Dormitory
- 12 1228 Spruce St. Dormitory

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